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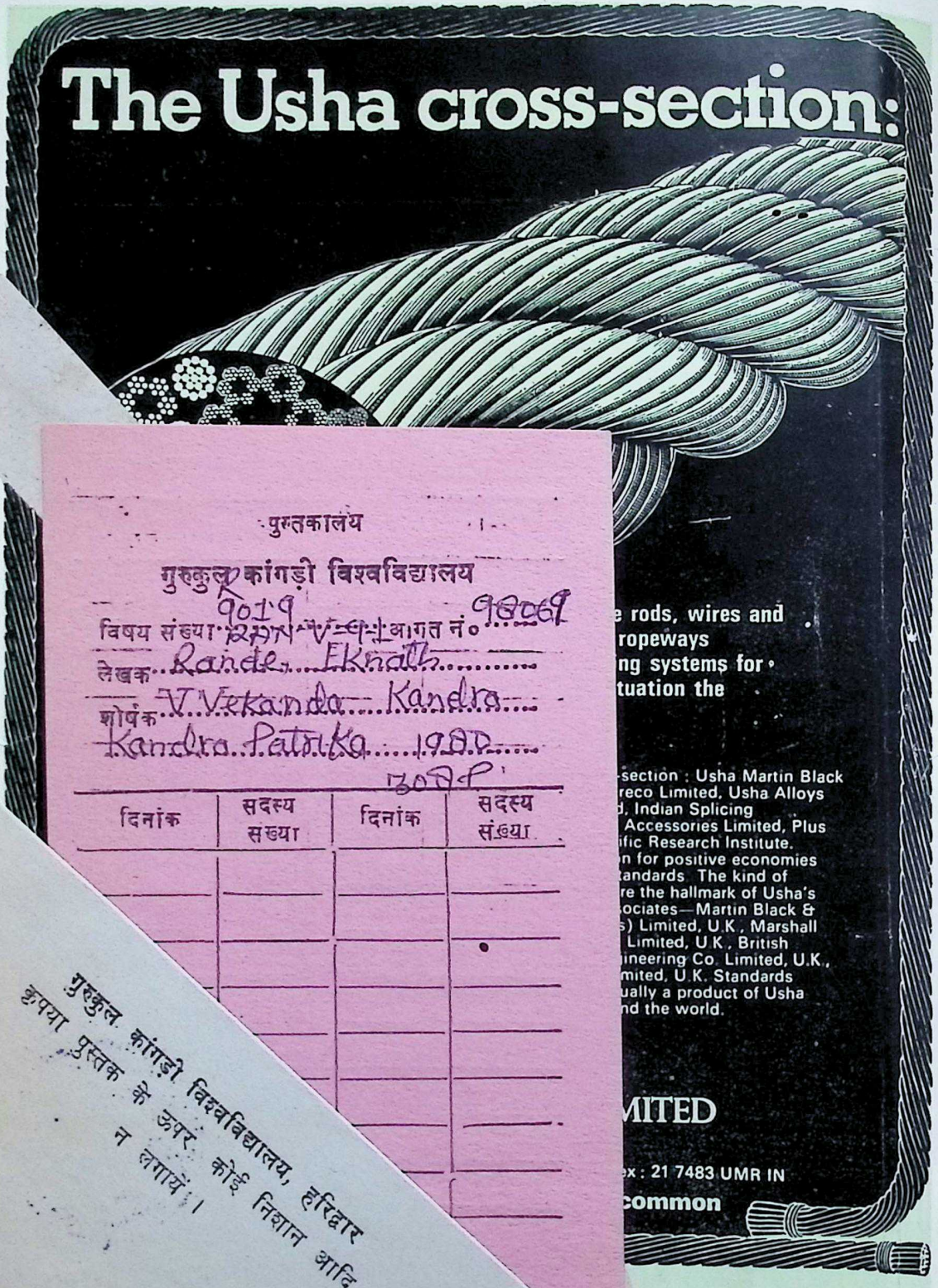
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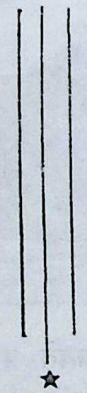

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An 8th century painting of Bodisattva Avalokiteshwara, in China.

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Acknowledgements

The present volume carries in it several articles, fully or partly, from our Commemoration volume, namely, *India's Contribution to World Thought and Culture,* brought out on the occasion of Swami Vivekananda's Centenary Celebrations. In keeping with the theme for the present volume of the Patrika, that is, *Imprints of Indian Thought and Culture Abroad,* only some of the articles from the Commemoration volume could be found relevant, and they have been suitably made use of. Besides, through the valuable contributions from several contributors, it has been made possible to enrich the contents of the Patrika, while at the same time some of the modern developments have been dealt with. Most of the fresh contributions could be presented attractively with the help of photographs which the contributors were so gracious enough to send along with their articles. We are indeed very grateful to them for their kind help and co-operation without which this volume would not have reached its present standard and attractiveness.

We are very thankful to M/s. Jaico Publishing House, Bombay-400 023 who were kind enough to grant us the permission to reproduce a portion from the first chapter of Sisir Kumar Mitra's book *Evolution of India.*

We are thankful to the National Museum, New Delhi, for having sent us a transparency which has been used for the cover design of the present volume.

We are also thankful to those friends and colleagues who have extended their enthusiastic co-operation to make our venture a good success.

While every care has been taken to see that no party is left out in our acknowledgement for their meritorious assistance and co-operation, we earnestly solicit forgiveness for any mistake of omission or commission which, of course, has not been deliberate.

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THE NEXT TWO ISSUES OF VIVEKANANDA KENDRA PATRIKA

WISDOM THROUGH INDIAN FOLK-TALES

(*August* 1980)

Folk-tales constitute yet another *El Dorado* of knowledge. They are a separate class of literature, interesting, enchanting and serving as a vast store-house of wisdom and insight. Almost all major languages of India abound in folk-tales. Even some of the tales of the fables belonging to other countries like Persia, Greece, etc. have been influenced by folk-tales from India, which have reached the farthest corners of the world. The theme *Wisdom Through Indian Folk-tales,* chosen for the August 1980 issue of the *Vivekananda Kendra Patrika* once again promises to cater to the interest of one and all, since it is planned to be a rich collection of the most interesting and representative types of folk-tales in all the major languages in the country.

TEMPLE INDIA

(*February* 1981)

India abounds in temples. Temples are specially sanctified places of worship. It is hard indeed, to think of Hindu religion and culture, stripped off the temple cult. Every great temple has a great history behind it. Temples have been the country's hallmark of sculptural and architectural grandeur. They are great centres of attraction for the tourists. Under the auspices of several of the reputed temples, many philanthropic and social service activities flourish. As such, temples constitute part and parcel of the national life of India that is Bharat.

The *Vivekananda Kendra Patrika* scheduled for February 1981 has for its theme, *Temple India.* The volume is planned to contain many attractive photographs, including colour plates, brief accounts of some eminent saints and singers associated with certain temples, many *slokas* with their meaning, etc. In short, the volume is planned to be a proud possession of anyone who may happen to own a copy of it.

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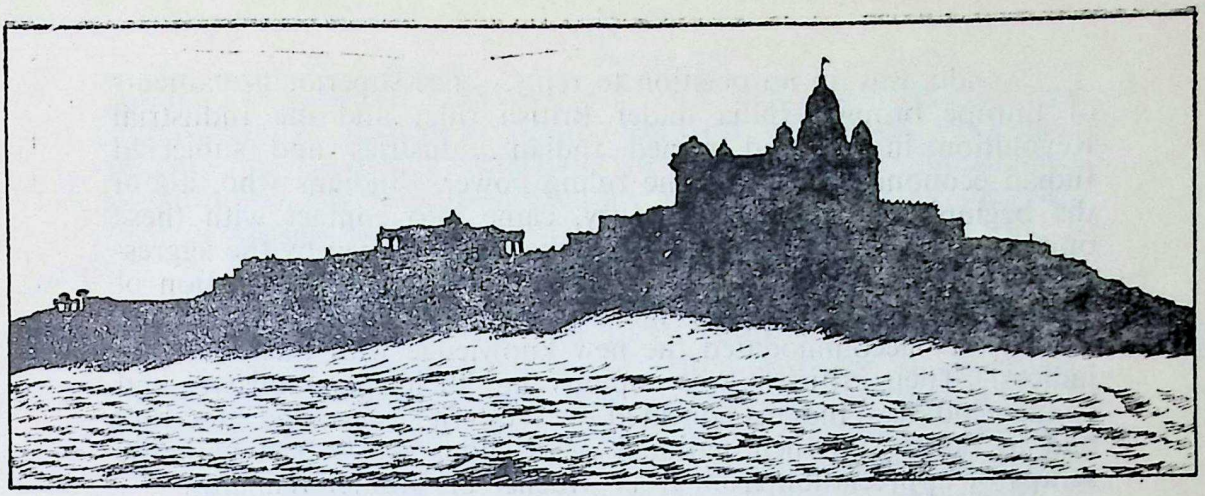

VIVEKANANDA KENDRA PATRIKA

Vol. IX. No. 1. February 1980

EDITORIAL

EVER since Europe contacted Indian culture intimately in the latter half of the 18th century, there have been persistent attempts by Western scholars to deny its originality, or inherent worth. The dictum was dinned into our ears that, except for the blind forces of Nature, nothing moves in the world which is not Greek in origin. The religion of the *Vedas* was the primitive magic and Nature-worship of a semi-barbarous nomadic people. Sanskrit drama was derived from Greece: the *Ramayana* was only an imitation of the *Iliad;* the Hindu doctrine of divine incarnation was borrowed from Christianity; the story of Krishna drew from the Gospels; Indian mathematics was inferior to Greek and Hindu jurisprudence to Roman; the *Gita* is a bundle of inconsistencies, a mixture of magic and crude mysticism; Indian philosophy is only naive speculation and text-torturing after the manner of the lesser School-men; the logic of Kanada is a distorted version of Aristotle's; and so on. Every feature that made ancient Indian life civilised was traced to a Greek or Hebrew source.

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India was in no position to reply. The superior armaments of Europe brought India under British rule; and the Industrial Revolution in England ruined Indian industries and subjected Indian economy to that of the ruling power. Indians who, about the beginning of the 19th century, came into contact with these opinions or learnt English, tended to be overwhelmed by the aggressive impact of Western values and views. The next generation of Western scholars who had more information on Indian culture and history accommodated the new knowledge with their old prejudices. Their criticism was copious and their praise miserly and condescending. Indians educated on Western science and literature had to bolster up their national or religious self-respect with the scraps of appreciation from Max Mueller or Monier Williams.

The political and cultural history that now came to be accepted as gospel truth tended to picture India as an isolated stagnant civilisation, subject to occasional inroads of foreign influence, but making few contributions to world thought or culture. In this view, Europe gets the lion's share of attention. All arts, sciences and philosophy are traced to Greece, religion to the Jews and Jesus, and law to the Romans. Later generations of Indian scholars (and a few Westerners also) have tried to remove these blinkers obstructing their vision. In the process, the vast influence exerted by India on the world in all fields of life is slowly coming to light.

The focus shifted from Alexander's dubious victories in India — the true story does not seem to have been still spelt out— to the spread of Buddhism outside her borders. Here too only the eastward thrust has been accepted. Dr. Radhakrishnan is content with claiming: " Half the world moves on.....foundations which Hinduism supplied. China and Japan, Tibet and Siam, Burma and Ceylon look to India as their spiritual home." In international trade, cotton and spice exports from India are alone admitted, generally. The decimal system of notation which owes its origin to India had been conveniently labelled Arabic, as it came to Europe *via* Arabia and India's contribution is forgotten. The geometrical theorem associated with the name of Pythagoras was probably taken over to Greece from India, but it is deemed native to Greece. The possibility of Copernicus being influenced by the heliocentric theory of Aryabhata, propounded a thousand years earlier, is discounted. The literature of fables, embodied in the *Panchatantra* and *Hitopadesa,* had a lively world tour. But Aesop and La Fontaine are credited with original invention. The words ' alchemy ' and ' algebra ', with obvious hints about their etymological roots in Arabic, serve well to conceal the debt of Europe to Indian chemistry and mathematics. Indian ship-building which

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could hold its own till the 19th century has been relegated to oblivion. Indian steel is taken to be originating from Damascus. The game of chess is assigned a Persian origin. The tale of unrecognised contributions by India can go on. Indian influence in the Near East or Europe is hardly conceded.

The Euro-centred approach starts with the assumption that the homeland of the Aryans (or Indo-Europeans, if you will) was somewhere in Europe whence the tribes migrated in successive waves, eastward up to Punjab and beyond and in the West to Ireland. The eyes are then firmly directed westwards, searching for and seeking to make much of any trifles remotely suggesting some influence on India from outside. Attempts are made to place the development of Indian civilisation as late as possible. Max Mueller's speculative guess about the dates of the Aryan's arrival in India and the composition of the *Rigveda* has since then become a hard dogma with historians. All evidence, new and old, are forced to fit this Procrustean bed. This is the fate that has overtaken, for example, the Hittite inscription of the 15th century B.C, found in Asia Minor, which refers to Mitra, Varuna and the Asvins; and the same is true of the excavations at Mohenjodaro and Harappa revealing a civilisation of the third millennium B.C.

It is however significant that the *Vedas* do not mention any foreign homeland for the ancestors of its poets and for the people for whom they were intended. On this basis, a counter-theory has been built up by a few scholars, but it is regarded as eccentric by the orthodox historians. It speculates on India being the source of emigration westwards and eastwards. In the *Aryatarangini* of the late Mr. Kalyanaraman, a work of massive scholarship, this thesis is argued with the marshalling of varied evidence. The study by Jacobi and Tilak of astronomieal references in the *Vedas* and their independent conclusions from these about an earlier date for these ancient compositions have been discounted, by and large, as fanciful and unconvincing.

Whether or not the peoples of Europe were originally emigrants from India and she exerted considerable influence on the world till the advent of the modern age of Western dominance, one thing has now become clear. India's considerable impact on countries eastward up to China and Japan cannot be denied. Sciences and arts, philosophy and religion in these lands received the impress of Indian thinkers and scientists. A religion founded by an Indian, Gautama Buddha, found favour among them. (By the way, it spread westwards also). The entire philosophical and religious background of Indian thought was adapted in various ways by these peoples to suit their own civilisations. Indian art

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has left marvellous monuments in Indonesia and Indo-China. It is now known that there were Indian colonies in these countries.

A significant feature of Indian influence was that it depended on persuasion and not force. In this, we have a striking contrast to the nations of Europe, who went about from the 16th century onwards to impose their will on the world. Ancient races were exterminated, and wherever this was not possible, native cultures trodden underfoot. Professor Toynbee, the eminent historian, has urged that the world, if it is to survive, needs the tolerance and open mind characterising India throughout her long history. Indians may lay the flattering unction to their souls that the liberal trends among Western religious groups in the 19th and 20th centuries are due directly or indirectly to Hindu paganism.

This issue of the *Kendra Patrika* is intended to record the impact of Indian thought and culture on the world. The Vivekananda Kendra brought out years ago a massive volume on the subject. The present work, though drawing from this mine of information, is planned to be more compact and popular, and some effort has been made to deal with themes not dealt with in the earlier book. Attention has not been paid to Indian influence which has disappeared, leaving little or no trace. Only the enduring legacies of India are our concern now.

Most of the facts brought together here do not find a place in our text-books, much less in our popular consciousness. They need to be known if India is to understand her true stature. This does not necessarily mean complacency or a wilful blindness to our failings. The nation can realise its potential only by study of past achievements and seeking to build on them for the future.

We have made out in this volume that the world owes much to India. But it also owes much to ancient Greece and Rome, to ancient China and to the Hebrews and Arabs. The civilisations of the world and their thought-currents have never been insulated from one another. They interacted more or less freely. Our interest in our case is perhaps the keener in that Indian civilisation seems to have an unbroken continuity with its distant past. This may give some hints about the India of the future and her place in the world.

It is obvious that the subject of this volume cannot be treated, exhaustively within the *Patrika's* limitations of size and cost. But we trust we have opened up some magic casements for our readers extending their vision to forgotten facts and achievements.

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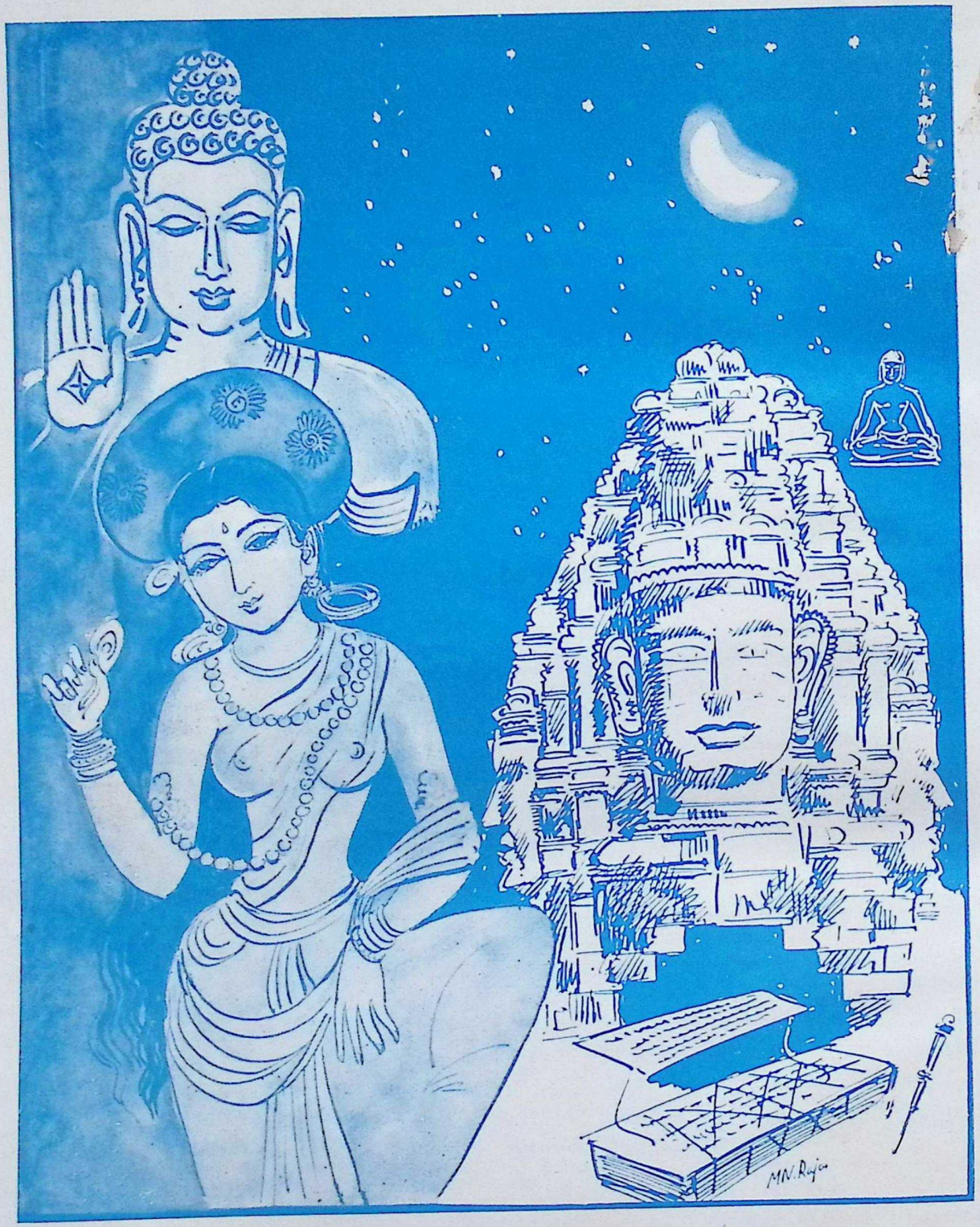

Drawing representing Indian influence on Religion, Sculpture, Art, Science and Yoga.

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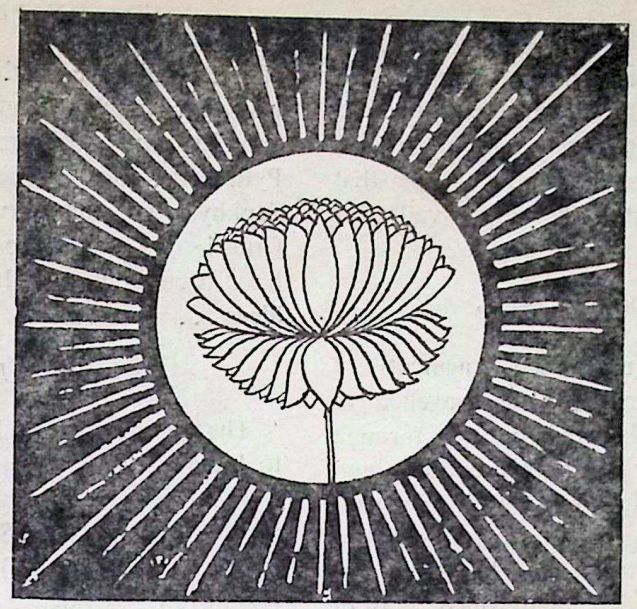

'Let noble thoughts come from all directions'.

India—the Mother of Mankind

SISIR KUMAR MITRA

In her golden days the culture of India was like a heaven-kissing tower of light shedding its lustre on the surrounding countries, even on those at the far ends of the earth, illuming the mind of man, exalting his heart, ennobling his life and, above all, beckoning him on to the realisation of his highest spiritual destiny. By this light, says Sri Aurobindo, India possessed the world or at least enlightened it in the long-past ages . . .

Sylvain Levy, the eminent French Indologist, stresses India's influence over 'one-fourth of the human race': 'From Persia to the Chinese Sea, from the icy regions of Siberia to the islands of Java and Borneo, from Oceania to Socotra, India has propagated her beliefs, her tales, and her civilization. She has left indelible imprints on one-fourth of the human race in the course of a long succession of centuries. She has the right to reclaim in universal history the rank that ignorance has refused her for a long time, to hold her place among the nations, summarizing and symbolizing the spirit of Humanity' . . .

A very significant proof of the Vedic influence in Asia Minor has been discovered in Boghaz Keui in Cappadocia where there have been unearthed tablets with inscriptions stating that a treaty was concluded in the fourteenth century B.C. between two belligerent tribes known as the Hittites and the Mittanis in terms of their respective customs which included the invocation of the Vedic gods Mitra, Varuna and Indra for their blessings. In another inscription they invoked the twin-gods, the Aswins, known to them by their Vedic title 'Nasatya' to bless a marriage-alliance between two royal families. Tel-el-Amarna letters point to a period between 1470 B.C. and 1400 B.C. during which there reigned in Mittani four Kings whose names were Artatana, Artasuma, Sutarna and Dasaratta. The last name must have derived from the Sanskrit word Dasaratha. The other names

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also bear close resemblance to Sanskrit and are held to be of Kings who were connected with the Aryas of the Vedic age, then dwelling in Punjab. These inscriptions show that Indian ideas penetrated the upper valley of the Euphrates in those early days . . .

A Citadel of Learning

Researches have unravelled fragments of the story of how Indian ideas travelled to Greece and the neighbouring countries through Persia, Asia Minor and Alexandria, and became an inspiring factor in the development of thought in those regions. Centuries before Christ, these regions were widely known for their numerous, crowded, many-sided seats of learning which were visited by seekers of knowledge as also by wise teachers from various parts of the world, who used to participate in philosophical discussions for which these seats were reputed. And there can be no doubt that in those discussions representative thinkers of each country made their contribution. Authorities agree that India figured prominently in these centres of intellectual fellowship and that her ideas were most prevalent among their members.

Great scholars like Max Mueller, Garbe and Winternitz believe in the Greek and Persian traditions (because of their actual basis) that Brahmanas from India visited those countries in very early times. It is to them that it traced the origin of the Orphic cult, of its rites and practices, which are neither Greek nor Semetic. Says Sri Aurobindo : ' . . . the *Rig-Veda* is itself the one considerable document that remains to us from the early period of human thought of which the historic Eleusinian and Orphic mysteries were the failing remnants '. Orphists flourished in the seventh century B.C. during which the Ionian philosophers were influenced by Indian wisdom. Garbe, regarded as the greatest authority on Sankhya philosophy in Europe, holds that Sankhya ideas have exerted great influence on the doctrines of Heraclitus, Empedocles, Anaxagoras, Democritus and Epicurus. Winternitz is convinced that Pythagoras was influenced by the Indian Sankhya, nor has he any doubt that the Gnostic and the Neo-Platonist philosophers have been influenced by Indian philosophical ideas . . .

Pythagoras' Indebetedness

The cultural link of Pythagoras (500 B.C.) to India is almost an accepted fact of history. There is an Indian tradition that Pythagoras was a Hindu of the Sanskrit name ' Prithviguru ', who went to Greece to preach Hindu philosophy. Evidence however is lacking in support of this view. But that he came into touch with some Brahmins in Persia, if not in India, has been admitted by Max Mueller. Pythagoras is taken to have learnt from India the forty-seventh theorem of the Euclidean Geometry which is found in the *Shulva Sutras* of Baudhayana. And it is also from India that he received his ideas of the science of music, the importance of numbers and the existence of the fifth element, all of which were unknown in Greece and Egypt in those days. The origin of the Pythagorean doctrine of reincarnation is traced to India, as also the ' holy tetraetyls ', the swearing symbols of the later Pythagoreans, whose meaning may be found in the formula of diagrams for Vedic sacrifices (also in the *Katha Upanishad*) to which again is traced the origin of the decimal system of notation. The Pythagoreans regarded spitting before fire as grievous sin, and they abstained from beans, both of these are Vedic conventions. Dwijendranath Tagore, a great scholar and the elder brother of Poet Tagore, holds that all these ideas of the Pythagorean School are undoubted borrowings from India. Colebrooke says that the doctrines of Pythagoras were rooted in India. He says : ' Adverting to what has come to us of the history of Pythagoras, I shall not hesitate to acknowledge an inclination to consider the

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Grecian to have been indebted to Indian instructors'.

Indo-Greek Relations

The mention by Plato and Aristotle of the name of Zoroaster, and the study by Hermippus of the books of the Persian teacher, are among the evidences that the Persians were in touch with Greece and that their literature had many students in that country. We know that the Achaemenian Empire touched the borders of India and Greece and that Persia was a centre of contact between these two countries. It is therefore quite probable that not only Persians, but Indians also visited Greece and had contact with Greek thinkers. Max Mueller is one of those who believes that in the fifth century B.C. there were in Greece Brahmanas in Athens in the time of Socrates. This is corroborated by the remarkable passage in Eusabius, a Greek Church historian of the third century A.C.: 'Aristoxenus, the musician, tells the following story about the Indians. One of these men met Socrates at Athens, and asked him what was the scope of his philosophy. 'An enquiry into the phenomena', replied Socrates. At this the Indian burst out laughing. 'How can a man enquire into human phenomena?', he exclaimed, 'when he is ignorant of divine ones?' The authority of Eusebius was Aristoxenus himself who was a pupil of Aristotle and a wellknown writer on harmonics. His date is 330 B.C. So we have contemporary evidence of the presence in Athens as early as in the fourth century, of Indians who knew Greek and actually discussed philosophy with Socrates. . . .

Philo the Buddhist and Ammonius the Yogi

A notable figure in the history of Alexandrian philosophy was Philo who lived in the first century B.C. Philo had contact with Indian Gymnosophists. He knew also the and Essenes. There is a view that Philo himself was a lay follower of the Buddhist faith. He propounded the doctrine of Logos which passed into Christianity (in the Gospel of St. John) and whose origin is traced to the Buddhist communities called the Therapeutaes

A MESSAGE AS OLD AS TRUTH

THE ESSENCE OF HINDUISM is aptly summed up in the Upanishads as "BECOME WHAT THOU ART THOU ART THAT". Become outwardly, positively, dynamically, what thou art inwardly is a spark lit at the fountain-source of the divine Flame. Therefore become the Divine Flame in action. Does the essence of Christianity differ from this?

THIS ULTIMATE GOAL OF PERFECTION, THIS POSSIBILITY OF TRUTH REALISATION, of divine becoming which each one of us possesses, which none can take away from us because it is our divine heritage, was discovered, was known, was reached long ago, much longer than the West cares to admit, by the wise men of India, the rishis. *They held it out to humanity as the priceless treasure to which each one was heir, the eternal glory to which each one could attain.*

INDIA WAS PERHAPS THE FIRST LAND, in this particular cycle of history, where that glory was expressed in verbal imagery that man could understand, in terms of practical conduct that laid out specific paths that man could follow, specific rules that man could obey. In those ancient days even China had not worked it all out practically, and even Egypt inherited much of its sacred knowledge from India, subsequently to pass it on to Greece and then Europe still sunk in sleep. India held the palm of civilization and soon spread it all around her. THE ROOTS OF INDIAN CULTURE SPREAD VERY FAR INDEED, GO VERY DEEP INDEED.

— J. MILLER.

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Indian idea of *Vak* (Word) which is personified in the *Rig Veda* as a divine power. Ammonius Saccas (200 A.D.) was another Alexandrian philosopher whose thought reflects Indian inspiration. He is said to have had direct intercourse with travellers from various countries including India. It is however from the Indians he met that he had his initiation into Yoga of which he became master. It may be noted that the disciplines he practised were unknown in Alexandria at that time. Mead says that Ammonius made such an impression on his time by his knowledge and wisdom that he was known as the 'God-taught', believed to be an appellation for a Yogi in Alexandria.

Plotinus, another Yogi

Ammonius was the teacher of Plotinus, the founder of the Neo-Platonist School whose influence on European thought is well-known. That this School had much in its ideas which were Indian was due to Plotinus being imbued with the truths of the Yoga and the Vedanta philosophy of the Hindus. Erdmann says that Plotinus had a desire to visit India, but no mention is found in the fragmentary account of his life whether he was able to fulfil it or not. But, thinks the same authority, there can be no doubt that he had deep knowledge of Indian mystical thought, particularly of the Vedanta School, which he might have received from his master and which he followed in his spiritual life. Like his master, he led as ascetic life and practised Yogic disciplines. He used to remain most of his time in meditation and would often rise into those states of trance and ecstasy that are likened to states of *Samadhi* mentioned in the Yoga Philosophy. The Good, the One Reality, of his system is the same as *Brahman* or *Paramatman*. He declared with the *Upanishads* that the Absolute is inexpressible. His Universal Mind and World-Soul are respectively the Ishwara and Hiranyagarbha of the Vedanta. What he called 'Nature' is the *Prakriti* of the Sankhya. He believed in *Karma* and reincarnation. At the time of his death he said like a Hindu Yogi: 'Now I seek to lead back the self within me to the All-Self'. The words of Plotinus that 'We say what He is not, we cannot say what He is' seem to be a mere repetition of the famous expression of the *Upanishad*, '*neti, neti*' (He is not this, not this). Garbe sees Sankhya influence in the bondage of matter and so of sorrow and suffering, and of how the world could be redeemed and brought to 'a state of absolute cessation of pain', which also is an echo of the Buddhistic view of *Nirvana*. It is not possible, says Garbe, to question the Indian origin of the thought of Plotinus.

Porphyry, More Indian than his Master

The tracts of Porphyry (third century A.C.) a famous disciple of Plotinus, indicate that he was devoted to Indian ways of self-discipline perhaps more ardently than his master. He was fortunate in having a personal acquaintance with ideas of Indian philosophy through an access he got to an important treatise on India by Bardesanes, the noted Babylonian Gnostic teacher of the early third century A.D., 'who acquired authentic information about India from the Indian ambassadors who were sent to the court of Emperor Antoninus Pius'. A quotation from it by Porphyry, still preserved, gives an intimate knowledge of the Brahmanas and the Buddhists, their discipline and their mode of life. Porphyry made a critical study of the Sankhya doctrines of the contrast between the spiritual and the material world. But this strong insistence on abstention from animal slaughter and his denunciation of sacrifice for religious merit show his Buddhistic bias.

The Alexandrian Bikhus

Clement of Alexandria knew of Buddhism in the second and third centuries A.C. He heard about India from his tutor Pantaenus, one of the earliest Christian missionaries to visit India. He makes repeated mention of

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the presence of Buddhists in Alexandria, and declares that 'the Greeks stole their philosophy from the barbarians'. He is the first Greek to refer to the Buddha by name. The Therapeutaes of Alexandria and the Essenes of Palestine, who were so well-known to the Greek word, were in fact communities of Buddhist *Bhikkus* practising Buddhist rites, preaching Buddhist doctrines and spreading the teachings of the Buddha in the West. The word '*Therapeutae*' is only a Greek variation of the Pali word '*Theraputta*', meaning son of the Buddha. Thera is a name of the Buddha derived from the Sanskrit word *sthira* meaning 'settled in peace'. The Christian historian Mahaffy says : "These Buddhist missionaries were the forerunners of the Christ. Philosophers, like Schelling and Schopenhauer, and Christian thinkers, like Dean Mansel and D. Milman, admit that the Essense and the Therapeutaes arose through the influence of Buddhist missionaries who had come from India during the reign of Asoka". Swami Abhedananda says that the Essenes belonged to a Tantrik order (Chakra) of India and owed their name to *Ishani,* the Sanskrit appellation of the Tantrik goddess Durga.

Further Buddhist Influence

The influence of Buddhism on the development of Christian faith has been admitted by many scholars. The parable style of the Bible is held to be an echo of the story-telling method of the Buddhist *Jatakaa,,* and, says, Vincent Smith, 'some orthodox forms of Christian teaching owe some debt to the lessons of Gautama'. Winternitz believes that in the combination of the Jewish and the Greek ideas on which the teachings of the Christian Gospels are based, there was also some admixture of Buddhist thoughts and legends. Some undoubted borrowings from the Buddhist religious literature are also found in the Apocryphal Gospels'. The strong insistance of the orthodox form of Christianity on the observance of rituals, penance, celibacy and other rigid austerities is said to have been imbibed from Buddhism. Renan in his *Life of Jesus* says : 'Baptism by water was introduced among the Essense of Buddhist missionaries the custom having originated in India'.

The Gospel Story of the Bible bears striking resemblance to the account of the Buddha's life given in such Buddhist works as the *Lalita Vistara,* which describe the miraculous conception and birth of the Buddha, the star over his birth-place the prophecy of the aged Asita, the temptation by Mara and the twelve disciples. Besides, points of similarity between the Buddhist and the Christian parables are even more striking. Discussing the coincidence of the *Jataka* story of the pious disciple walking on water with the similar story in the Gospels, Max Mueller remarks that it can only be accounted for by some historical contact and transference, and the *Jatakas* are centuries older than the Gospels. The story of the Prodigal Son is found almost in the same form in the Buddhist work. the *Saddharma Pundarika.* Says the famous German Indologist, Oldenberg : 'Buddhist prototypes underlie extensive portions of the Gospels....At Alexandria or at Antioch the intercourse of Christian writers with Buddhistic envoys led to the introduction of a large number of stories, proverbs and parables from Indian literature into that of the New Testament'.

Another fact which confirms the possibility of Indian influence on Christianity was revealed years ago in a book called *The Unknown Life of Jesus Christ,* translated from a manuscript dicovered in a monastery of Tibet by the Russian explorer, Lutovitch. The book throws light on the Christ's twelve-year long absence from Jerusalem by giving detailed descriptions of his visits during the same period, to well-known cities and centres of learning and of his meeting the great saints and scholars of northern India.

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The Pre-Christian Era

There is positive evidence that Indian faiths and philosophies flourished in Asia Minor in Pre-Christian times. Zenob, an early fourth-century classical writer of Christian Armenia, relates the episode of two Indian chiefs who, as a result of their discomfiture in an insurrection against their King, left their country with their following and settled in Taron in the upper Euphrates, west of Lake Van. There they built a town and erected temples for the worship of a deity called Giasne, — a corruption of the name 'Krishna'. This was about the middle of the second century B.C. They flourished in that region for more than four hundred years when about the year 304 A.C. St. Gregory appeared there in his temple-breaking campaigns and after overcoming stiff resistance, razed the temples to the ground. There were at that time more than 5,000 fo'lowers of the Krishna cult or Vaishnavism as we may call it. But, obviously enough, all of them could not be Indians.

The Syrian countries which formed part, first of the Persian and later of the Graeco-Roman wor'd for nearly five centuries before the Christian era, were for a long period open to Indian influence. They had intimate contact particularly with the *Bhagavata* (the worship of the Hindu Godhead 'Vishnu' of whom Krishna represents an aspect) religion and Buddhism. There is a view that this impact of India upon Israel had much to do with the rise and growth of Christianity and that it was one of the reasons why Judaism became hostile, and remained so ever afterwards, to the new faith as something outlandish.

Spread of Knowledge from the Ganga to the Rhine

Indian knowledge was familiar to the Eastern churches of the Levant. A notable instance is furnished by the presence of Indian ideas in the writings of Origen (third century A.C.), who was one of the greatest of the Greek Fathers of the Eastern church and a writer of many authoritative books on Christian theology. Origen believed in reincarnation and showed extreme eagerness to acquire Indian wisdom, 'those insights and illuminations from the Christians that were before Christ'. He was thrice persecuted the last time to death, for holding 'un-Christian' views one of which must have been on reincarnation. An eminent Christian thinker says

INDIA'S PLACE IN THE 20TH CENTURY WORLD

Perhaps because India is so much older and wiser than the West, perhaps because she is introspective in nature and knows the value of worship, dedication, meditation and understands the futility of too much material agitation, she has remained on the whole true to the ideals of her rishis, and great souls have always incarnated upon her still sacred land and guided her people and helped to perpetuate her civilization without any break. This is a sign of utmost significance which cannot be overlooked or minimised but of which the West has no grasp and therefore can draw no conclusion. To have survived as an autonomous nation for more than 5,000 years (the maximum number of years Western scholars will assign India's civilization with which of course we do not agree) in spite of over 1,000 years of foreign domination is in itself a miracle. Ancient Egypt, Greece and Rome have long passed away and only their ruins are eloquent witnesses of former grandeur. India has not merely ruins to speak for her. The voice of her great souls has most probably saved her throughout the millennia and nowadays, Gandhiji, Tagore, Aurobindo, Ramana, in speaking to their own people, made their impact upon the whole world.

— J. MILLER.

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that had not the Council of Chalcedon condemned reincarnation, then (fourth century A.C.), believed in by many Christian Fathers, the 'religion of love' would have been saved the disgrace of the cruel finality of everlasting punishment for the mistakes of one life.

Some authorities feel that in India 'there is a source-land rich and constant enough in its yield of the Water of Life to have fed all mankind's ecclesiastical channels'. They think that India had her direct or indirect contribution to the stream of lofty idealism and devotion that arose in the Rhineland in the spring of the Middle Ages. Indian ideas were transmitted through a succession of teachers and disciples like the Arabian monk Bar Sudali, also known as Dionysius the Aeropagite (whose doctrine were more Vedantic than "Synoptic"), Eirgena, Eckhart and his spiritual sons. This was, as it were, 'a transplantation of Indian wisdom from the banks of the Ganga to those of the Rhine'. In his book *The Flowering of Mysticism,* Rufus Jones has traced quite clearly this movement of Indian ideas through Persia, Alexandria, Cordova, Padua and thence through Paris on to the Rhine, 'influencing and forming the thought and practice of the first great schools of Western mysticism'. Scholarship, says Gerald Heard, has now proved as a fact of literature that the specific concepts which gave to Western religion its deepest insights and its most effective techniques were all imported from the Indian areas.

Influence of Indian Fables and Tales

It is well-known that the stories of India form a substantial element in those of Europe, the *Panchatantra,* the *Hitopadesa* and the Buddhist *Jatakas* having played a most important part in this migration of stories from India. The famous Welsh story of Llewelyn and Gebert, many fables in La Fontaine's French work, a number of fairy-tales in Grim and Hans Anderson, many stories in the *Gesta Romanorum,* the *Decameron,* and Chaucer's *Canterbury Tales,* not to speak of the fables of Aesop, are derived from India. Barlaam and Josaphet in the well-known Christian story have now been definitely identified with a Bodhisattva and the Buddha. The story is that of Gautama Buddha's Great Renunciation as told in the *Lalita Vistara.* Thus the Buddha is worshipped today in a modified form in a church in Sicily dedicated to St. Barlaam. A *Jataka* story is traced in Shakespeare's play *The Merchant of Venice.*

Science and Philosophy

Nor is India's contribution to early Western science less noteworthy. The so-called Arabic numerals, the decimal system, the place-value system for numerals, the use of zero, the fundamental principles of Algebra and Geometry are distinctly of Indian origin, carried to Europe by the Arabs. Royle says that Hippocrates, the father of Western medicine, borrowed his *Materia Medica* from India, and that 'we accepted the fundamental principles of medicine from the Hindus'. In the time of Alexander, says Garrison, 'Hindu physicians and surgeons enjoyed a well-earned reputation for superior knowledge and skill'. Aristotle is believed to have been indebted to them. India's science of music is held to be the source of Wagner's principal idea of the 'leading motive'. Beethoven was not untouched by India. 'In science, too, the debt of Europe to India has been considerable', says A. A. Macdonell, the famous Indologist.

It is needless to mention in detail the various ways in which Indian ideas have influenced Western thought in modern times. We quote a few of the leading thinkers of Europe and America on the point. To Schopenhauer of Germany the *Upanishads* came as revelation. He said: "In the whole world there is no study so beneficial and so elevating as that of the *Upanishads.* It has been the solace of my life, it will be solace of my death ..... No works are of greater

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blessings to mankind than the *Upanishads*"). Keyserling declared: "India has produced the profoundest metaphysics that we know of". These views are echoed by almost all the internationally famous German Indologists to many of whom 'Sanskrit is the greatest language of the world, the most wonderful and perfect'.

Jules Michelet, the great French historian of the nineteenth century, asked the world to accept the *Vedas* as the Bible of humanity. Romain Rolland said: 'Amid all the beliefs of Europe, and of Asia, that of the Indian Brahmins seems to me infinitely the most alluring ..... And the reason why I love the Brahmin more than the other schools of Asiatic thought is because it seems to me to contain them all'. Rolland's perceptive study of the lives and teachings of Sri Ramakrishna and Swami Vivekananda is a glowing testimony to his soul's adoration of these two 'mighty makers' of new India.

The Vedanta movement initiated by Vivekananda has spread to almost all the countries of the world. Many in different parts of the world are opening their eyes to the truth of the divinity of man and of his divine destiny revealed by Sri Aurobindo in whom Rolland saw 'the complete synthesis of the culture of the East and of the West, holding in his outstretched hands the bow of Creative Impulse, the promise of a greater tomorrow'. To the distinguished French Indologist Renou, India is 'the repository of the noblest spiritual tradition, the only one in the whole world which has bee nalive throughout the centuries'.

Sir John Woodroffe's exposition of the Indian Tantrik lore and his book *Is India Civilised?* are among the best of England's tributes to the spiritual and cultural genius of India. Woodroffe himself was a follower of the Tantrik cult. Many of the ideas of Gerald Heard and Aldous Huxley are distinctly Indian. Says Kenneth Walker: "India, the greatest spiritual force of the world, even maintains today those fountain sources of eternal life, which are the only hope of the spiritual resurrection of humanity".

Indian influence in America began with the Transcendentalists of Concord, of whom Emerson was the leader, and Thoreau a devoted supporter. Emerson said: "In the great books of India, an Empire, spoke to us, nothing small or unworthy, but large, serene, consistent, the voice of an old intelligence which in another age and climate had pondered and thus disposed of the questions that exercise us". Upanishadic suggestions in Emerson's writings are striking. He once wrote: "Nature makes a Brahmin of me presently". After reading Manu, Thoreau said: 'I cannot read a sentence in the book without being elevated'. Here are his inspired words on the *Vedas*: "Whenever I have read any part of the *Vedas*, I have felt that some unearthly and unknown light illuminates me. In the great teaching of the *Vedas*, there is no touch of sectarianism. It is of all ages, climes and nationalities and is the royal road for the attainment of the Great Knowledge. When I am at it, I feel that I am under the spangled heavens of a summer night. Slowly the full moon appears with its soothing beams and inundates me with an indefinable sublimity of celestial origin".

Says Leon Roth of the Hebrew University: "India has always implied for the world at large the inward light of the spirit; and this light is the more needed today because of the dark mists of scientific barbarism which seems to be closing in upon the world from all sides".

It is not possible within the present brief scope to give further details of the story of the diffusion of Indian ideas in the Western world. What however we have so far been able with the help of the authorities to say about the main movements and personalities concerned, suffices to show that India left the

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indelible stamp of her culture upon the culture of those regions in the West with which she came into contact.

Summing Up

Let us sum up in the reverent words of Will Durant, the eminent American thinker and historian : " India was the motherland of our race, and Sanskrit the mother of Europe's languages : she was the mother of our philosophy ; mother, through the Arabs, of much of our mathematics ; mother, through the Buddha, of the ideals embodied in Christianity ; mother through the village community, of self-government and democracy. Mother India is in many ways the mother of us all ".[1] ' India is the spiritual mother of all mankind ', is a more recent voice from America in Ruth Reyna.[2]

We began with a Seer's vision of Indian influence on Western thought. We conclude with another Seer's, Swami Vivekananda's, vision of it and its great future : ' Study the history of the whole world, and you will see that every high ideal you meet with anywhere had its origin in India. From time immemorial India has been the mine of precious ideas to human society, giving birth to high ideas herself, she has freely distributed them broadcast over the whole world. This is the land whence, like tidal waves, spirituality and philosophy have again and again rushed out and deluged the world, and this is the land whence once more such tides must proceed in order to bring life and vigour into the decaying races of mankind. The debt which the world owes to our motherland is immense ".

— From *Evolution of India*
Its Meaning

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[1] Will Durant : *The Case for India*, published in 1931 by Simon and Schuster, New York. Within a few weeks of its arrival in India the book was banned by the British Government in India.

[2] *The Sunday Magazine Hindusthan Standard*, Calcutta, June 19, 1966.

PHYTHAGORAS AND PLATO

From the 6th century B.C. at any rate, India was in close contact with the West and that, in the 3rd century B.C., Asoka sent Buddhist missions to Western Asia, Africa and Europe. The activity of Indian trade with Rome during the early centuries of the Christian era continued in the Gupta period. In the wake of this intercourse, Indian ideas flowed to the West. Pythagoras, who lived about 500 B.C., organised societies, the members of which lived together and practised self-restraint, if not asceticism of the Indian type, and believed in metempsychosis and other Indian doctrines, opposed to the Hellenic bent of mind. Plato (429-347 B.C.), the great Athenian Philosopher, disciple of Socrates and guru of Aristotle, was non-Hellenic in some respects and believed in metempsychosis. Megasthenes says that Indian philosophers discoursed like Plato about the immortality of the soul.

— R. SATHIANATHIER.

From : *History of India.*

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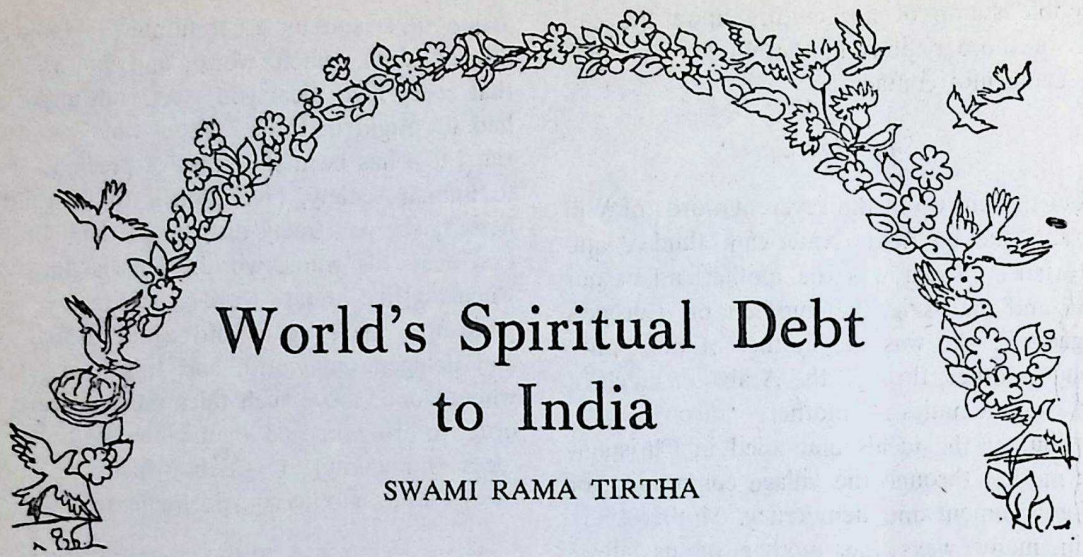

World's Spiritual Debt to India

SWAMI RAMA TIRTHA

THAT the European world owes its spirituality and civilization to Greece, no sane man will try to deny. But, blessed ones, what about the Greeks? What about the Philosophy of the Greeks? Did you ever read Plato, Socrates, and Pythagoras side by side with the Philosophy of India? If you have, then you can never deny that the theories, such as the 'Immortality of the Soul', 'Metempsychosis', all are the off-spring of Hindu philosophy, with this difference, however, that the Greeks did not get all the Truth from the Hindus. We see today that the logic of Aristotle, as compared with the logic of the Hindus, is very defective. Compare the way the Greeks analyze the syllogism with the way the Hindus do it, and you will see that the Aristotelian Philosophy is defective. In the works of the Hindus, Inductive and Deductive Logic is brought out, while the Greeks and Europeans bring out only the deductive methods. William Jones proves this statement. He says, "When we compare the writings of the Greeks with the great, clear, comprehensive system of the philosophy of the Hindus of India, we cannot help thinking that the Greeks derived their knowledge from the fountainhead of Indian philosophy".

Interpretations

What distinguishes your New Testament from the Old? It is saying like these — "I and my father are One;" — 'I live and move and have my being in him;" — 'In the beginning was the Word and the Word was with God, and the Word was God;" — 'He who has seen the Son has seen the Father;" — 'The kingdom of Heaven is within you;' — 'Love your neighbour as yourself". Again, when Christ says, — "Eat ye my flesh and drink ye my blood, and unless ye eat my flesh and drink my blood, ye cannot be saved", see how the people have mis-interpreted this saying. Instead of eating and drinking the flesh and blood and being done with it, they make a fetish of it. Why, in the name of philosophy, logic and reason, he who runs may read. Read the books on the *Vedas* and you will know that these statements are in the Vedic books, preached thousands and thousands of years ago in India. As to the resurrection and sermon of Christ, these also are Hindus and Vedantic. Here I might refer you to a book written by a Russian — Nichola Notovitch, written in French and translated into English, entitled *The Unknown Life of Jesus.*

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The work is based upon some manuscripts discovered in a monastery in Tibet. The author visited the place, and when you have read the book, you cannot but realize the truthfulness of the statements. It gives you an account of that part of Jesus' life, of which the Bible says nothing, from the eighth to the thirtieth year of his life which was spent in India. These facts may or may not be so, but indirectly the knowledge could come to Jerusalem. The fact remains, however, that his doings as well as his teachings are only a faint re-echo of Vedanta, the philosophy of India.

A Serious Dilemma

In your Bible you find the statement — "Love your neighbour as yourself", but no reason or rationable is given for it. As the blessed Herbert Spencer says, when we simply tell a child to do this we enslave the higher nature in the rational animal, for man is called by the logicians a rational animal. We enslave the mind of a child when we tell it to do a thing on authority. A child will do a thing you want him to do on his own authority. The moment you say, 'do' or 'don't', you enslave the mind. Once a child was asked, "What is your name?" He said, "I don't know, but my mother called me 'Don't'". When you say, "Love thy neighbour as thyself", you ought to tell me how and why I ought to do this. How shall I love my neighbour as myself, when the Ministers and Doctors of Divinity hate the Hindus from the bottom of their heart? Under such circumstances, how is it possible for us to love our neighbours as ourselves'?

These categorical imperatives have been preached in this world, and the world is the same today as ever. Confucius, Zoroaster and Krishna preached, and the world still remains with its sins. Is the world any happier today? Somebody has said that the world is like the tail of a dog. Put the tail of a dog in a bamboo case for a period of twelve years and when you remove the case, the tail will curl as ever. The same illustration will hold with the world. Try to straighten it out, but when you let it go again, it will go back to its old ways.

This reminds me of a story. A man once went to a pseudo-Swami asking for advice as to how to win the love of a girl. This pseudo-Swami says, "I will tell you a *mantram*, a certain formula to repeat. Repeat it continually and you will win the love of the girl. But while you are repeating it, let not the thought of a monkey come into your mind". This man began to repeat the formula to himself, but, Oh, as ill-luck would have it, the monkey was all the time with him. Then he came back to this quasi-Swami and said, "I would never in my life have thought of a monkey if you had not told me not to think of a monkey".

So it is, blessed ones, it is those 'don'ts' and 'dos', 'thou shalts' and 'thou shalt nots', which are not the commandments of God. So you know why animals, cows, buffaloes, even lions and tigers are cleaner than man. They have not prohibitive laws for the control of what are called the animal passions. In the commandment — 'Thou shalt love thy neighbour as thyself', we see again

You and I are One

that the mark is missed. Man will not receive anything on another's authority. Why shall I love my neighbour as myself? In Vedant philosophy, in nine different ways this truth is brought home to us most gloriously, most wonderfully, and most splendidly. The readers of the ancient Vedantic Scriptures are told that thy real Self is the self of all; thy neighbour is thy own Self. When I know that my neighbour is myself, then naturally I love him as my own self. It is put here in a clearer form than in the Bible.

We ought to know the laws of Psychology, for such is the Psychology of the human mind.

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Tell a child not to touch fire, and he will not touch it. But tell a child that if he touches fire, it will burn him, then on his own authority he will never touch it, but never say only, — 'Don't touch the fire'. When you simply tell me to love my neighbour as myself, I will not do it. But when you tell me that my neighbour is myself, then I can't help treating him as myself.

I have told you the origin of the great spiritualistic organism in the European world. Let me pass on a little further.

These grand teachings which only came through the Gospel were lost in Europe in the Dark Ages and the world needed a new impulse. Wherefrom did this new impulse come which removed the Dark Ages, and afterwards swept away the Middle Ages? So far as the accepted Christianity was concerned, the Dark Ages were there in spite of it. If you have read History, you will agree with me that the Dark and the Medieval Ages were swept away through what is known as the Renaissance, the Revival of Learning. This Revival was inspired by the study of the literature of heathen Greece and Rome. It was the heathen literature again which dispelled the Dark and the Middle Ages, and this heathen literature derives its origin from India. There again the new impulse to purify the world came from India. Then I pass to the present-day thought of the world.

Vedanta, a Perennial Source

Here, sweet ones, what is the new thought of America? And what is this Christian Science, Theosophy, and Spiritualism of America? Whether through the Hindu teachers that came disembodied or embodied, or through the writings coming indirectly from Schopenhauer, or through direct channels of the new thought of America, they all came from India. Even the new thought in the political history of the world, what you call *radical democracy or socialism,* even that I can prove to you is characteristically Vedantic. I have written an essay on 'Socialism and Vedanta' and another book — *The Rise and Fall of Nations.* In these works I have embodied the facts and testimony of the assertions I am making now.

In America, the Father, the prophet of the new thought, is Emerson. He preached the Truth, Spirituality, but he made no mercenary use of Spirituality. The truth has been popularised by him. But the spiritual father of Emerson, his inspirer in America, was Henry D. Thoreau. He is more original than Emerson. Another inspirer of Emerson is Carlyle. And wherefrom have these men — Carlyle, Emerson, Thoreau, and Walt Whitman — got their inspiration? Their inspiratons came from several sources. Whence came the writings of men like Kant and Schopenhauer? From no other source than the direct study of the Vedantic literature. I can prove to you that the new impulse given to the world by Carlyle and Ruskin was derived from the philosophical writings of Kant, Schopenhauer and Fichte, and I shall prove to you that the new thought of this country came from India, because the writings of Kant, Schopenhauer, Fichte, and to some extent of Swedenborg, were the direct inspirations of Hindu Philosophy. Schopenhauer, in his book — *The World as Will and Idea,* — says, "In the whole world there is no religion or philosophy so sublime and elevating as the Vedanta (*Upanishads*). This Vedanta (*Upanishads*) has been solace of my life, and it will be the solace of my death." Could any higher tribute be paid to this philosophy of Vedanta? In his writings also there are references to the Vedantic philosophy and literature.

Again, the historian of Philosophy in France, Victor Cousin says, "There can be no denying that the ancient Hindus possess the knowledge of the true God. Their philosophy, their thought is so sublime, so elevating, so accurate and true, that any comparison

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with the writings of the Europeans appears like a Promethean fire stolen from heaven as in the presence of the full glow of the noonday Sun". At another place he says : "When we read with attention the poetical and philosophical monuments of the East, above all, those of India which are beginning to spread in Europe, we discover there many a truth and truths so profound, and which make such a contrast with the meanness of the result at which the European genius has sometimes stopped that we are constrained to bend the knee before the philosophy of the East, and to see in this cradle of human race the native land of the highest philosophy".

Schlegel says that in comparison with the Hindu thought, the highest stretches of European philosophy appear like dwarfish pigmies in the presence of grand, majestic Titans. In his work on Indian Language, Literature and Philosophy, he remarks : — "It cannot be denied that the early Indians possessed a knowledge of the true God, all their writings are replete with sentiments and expressions, noble, clear and severely grand, as deeply conceived and reverentially expressed as in any human language in which men have spoken of their God". And with regard more especially to Vedanta Philosophy, he says :— "The divine origin of man is continually inculcated to stimulate his efforts to return, to animate him in the struggle and incite him to consider a re-union and re-corporation with Divinity as the one primary object of every action and exertion".

Max Mueller says : "If the judgement or the opinion of such a grand philosopher as Schopenhauer requires endorsement, I, on the basis of my long life, devoted to the study of almost all religions and philosophies, must humbly endorse". He says, "If philosophy or religion is meant to be a preparation for the after life, a happy life and happy death, I know of no better preparation for it than the Vedanta". Again he says, "I am neither ashamed, nor afraid to say that I share his (Schopenhauer's) enthusiasm for Vedanta and feel indebted to it for much that has been helpful to me in my passage through life". Sir Edwin Arnold's *India Revisited* his *Song Celestial* his *Light of Asia, Song of Songs,* all contain information concerning this subject, to which I refer you. Thoreau, in his *Walden Pond* and *Letters,* refers frequently to Vedantic writings ; also in his *Excursion* he refers to Indian writings. The source of all the new thought in America comes from Thoreau, who admitted that he got his thought from the Hindus. Emerson, when about to return to America after a trip to England, was attended by Carlyle to the railway station. As a present Carlyle gave him one of the early translations of the *Bhgwat Gita* by Edwin Jones. This work had been translated into Latin, French, and German even before the days of Kant. Kant revived the philosophical thought of Europe, and as the basis of his philosophy of the *a priori* character of time, space and causation, he is indebted to India.

In the first edition of the work by Mrs. Eddy, there are quotations from the *Bhgwat Gita* ; but in the later editions they were expunged. God's word, if it is God's word at all, must be clear, must be plain, and must be intelligent.

I don't mean to say that the people here are plagiarists or imitators. I maintain that it is just as well for the people of America to rediscover these truths by themselves as to get them from India. "There is nothing new under the sun". History shows that it comes from the Hindus.

Let there be True Socialism

Real Socialism, genuine Socialism, is today actually in existence among the Swamis in the Himalayas. Edward Carpenter of England obtained his Socialism from the Hindus. So all your new thought is the old, antiquated

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thought of the Hindus. The genuine centre, the whole truth and all the new thought, Blessed Ones, in order to get to that, you have yet to wait a little and get more knowledge from India, because most of those wonderful writings have not yet been translated into your language, such as the *Yogavasishtha* which deals with all the new thought of America. This work is clear, comprehensive, logical and is written in real true poetry. Such is the manner in which our mathematical works are written, and thus Mathematics is made a pleasure, instead of a bugbear as it is to most students.

In this world your work should be done with pleasure. It reminds me of a garden in which the poor labouring coolies are breaking stones on the paths. Their hearts are heavy. They are drudging all the time. On the lawn of the garden in which these coolies are working are princes playing tennis. Their work is a pleasure, for in their pleasure they are sweating possibly harder than the coolies. Let your attitude in this world be that of the princes playing tennis. Their work is a pleasure. Not that you have to give up work and labour, but that your spirit in and towards your work should be changed, and work and pleasure you will always be doing. You will be full of another bliss, centred in your Godliness. When you are perched on the summit of the beautiful poplars and cedars of your divine Nature, on the divine Nature of this beautiful, spiritual thought, godly music and wonderful work will be falling and coming from your Soul. That which is forced is never forcible. As light emanates from the sun, as fragrance emanates from the rose, as coolness emanates from the beautiful snowy peaks, mountain streams and springs, so let peace, joy, love and light proceed from you. O Light of lights. OM peace be with you!

From :

In Woods of God-Realization or The Complete Works of Rama Tirtha, Volume VII.

MANI AND PLOTINUS

Though Mani (215-276), the founder of Manichaeism, was an eclectic, he insisted upon asceticism, ahimsa *and celibacy; the members of his Order practised these virtues and lived on public charity. Above all, Plotinus (203-262), a non-Christian and the founder of Neo-Platonism, was thoroughly Indian in spirit. His highest principle is God, "beyond good and evil"; he emphasises fasting, meditation and avoidance of pleasure; he regards union with God as the true happiness; the world is unreal and can be created only as a halting-place on the road to God; after death, happiness is attained by the merging of the individual soul in the universal soul.*

From : *History of India.*

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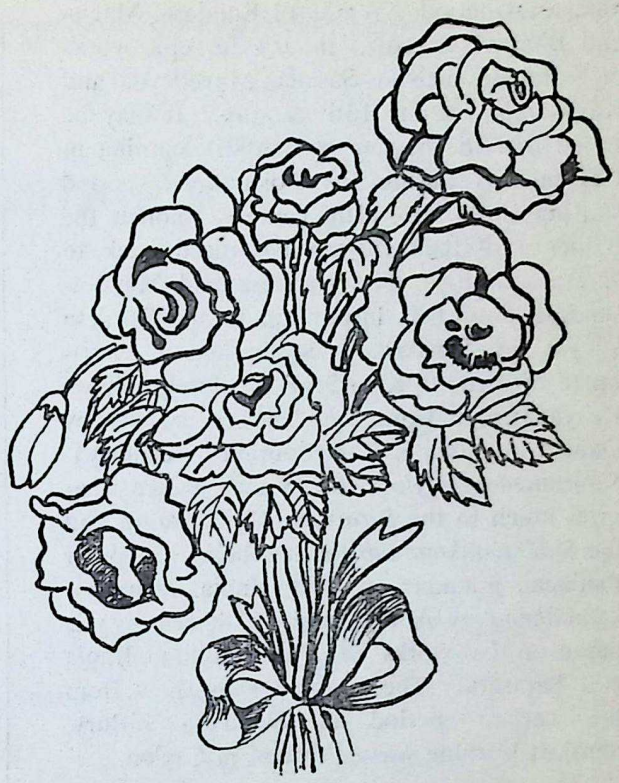

Early Impact of Sanskrit Studies in East India

PROF. P. THIRUGNANASAMBANDHAN

SANSKRIT as a language of culture was not confined to India, but its sway extended beyond the seas up to China as well as south Asian countries such as Campa, Cambodia, Indonesia and of course down south to Ceylon. There are Chinese records to testify to a strong Indian impact on South East Asia from the dawn of the Christian era. The propagation of Indian culture in these countries was carried on mainly through Sanskrit and through translations from Sanskrit as it happened in Tibet. The spread of Buddhism accelerated the spread of Sanskrit in which several Buddhist sacred works were written. More than one thousand Sanskrit inscriptions have been located in Indonesia, Cambodia and Campa. The Brahmins carried with them their knowledge of the Vedas, Grammar, Logic, Sivagamas, Pancharatnagamas, etc, while the Buddhist monks carried the Mahayana texts with them. Sanskrit was a link language not only among the different regions of India but also in the countries overseas.

Ceylon

The intrusion of Sanskrit words in Sinhalese is seen in the early inscriptions. An inscription of the first century commences with the benedictory word 'siddham'. There are Sanskrit verses in the old Sinhalese or Elu inscriptions and a few inscriptions are written in Sanskrit itself due to the efforts of the Abhayagiri monks. There were Brahmins from among those who accompanied Vijaya to Ceylon. According to Mahavamsa King Pandukabhaya (b. 423 B.C.) was sent for higher studies to Pandula, a Brahmin well versed in the Vedas. The Abhayagiri monastery at Anuradhapura took to the study of Mahayana Buddhism as propounded in Vaipulyasutras. Secular works in Sanskrit also attracted the Ceylonese scholars of the

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mediaeval period. Works of Kalidasa, Magha and Bharavi served as models for epic works in Sinhalese such as Sasada, Muvedevda and Kavsilumina of the 13th century. It may be noted that the heyday of Sanskrit learning in Ceylon was during the Polannaruva period starting about the 11th century, though the influence of Sanskrit can be traced back to several centuries. Tisarasandesa and Mayurasandesa owe their inspiration to the Sandesa kavyas in Sanskrit. 'Siyabaslakara' attributed by some to King Sena IV closely follows Kavyadarsa, a work on Sanskrit poetics by Dandin, a native of Kanchipuram (7 century). *Sidatsangara*, a work on Sinhalese grammar owes much to the *Sarasvata*, the *Katantra* and the *Siddhantakaumudi* the last being a popular Paninean grammar in South India. *Daivajnakamadhenu* by Anomadassi (13th century) is based on the works of Varahamihira, Bhoja and Parasara. These would show how from the earliest period of Sinhalese history, Sanskrit learning was cultivated in Ceylon.

Cambodia

Among the countries that received the seeds of Indian culture, Cambodia is an important one. Names of Rulers such as Kaundinya, Jayavarman and Rudravarman and of cities such as Vyadhapura show the extent to which Sanskrit culture was imbibed by the Cambodians. Merchants, adventurers and missioneries from India carried with them, the tradition of Indian culture to the countries to which they migrated. In a Sanskrit inscription reference is made to one Kambu Svayambhuva, a counterpart of Indian Manu, whose descendants are Kambujas (Cambodians). Srutavarman heads the list of Kings who followed this mythical first King. Then follow a number of Kings bearing the title 'Varman'. An inscription of King Yasovarman invokes the blessings of Siva, Vishnu and Brahma, the destroyer, protector and creator of the Universe — '*Utpatti–sthiti–samharakaranan jagatam patin, namantu manmahaarati-murari–caturananan.*' The elite of Cambodia were familiar with the *Ramayana*, *Mahabharata*, *Purana*, tha founder of *Nyaya*, Kanada, the grammarian Patanjali, etc. He is said to be *well versed in lipi, bhasha, nritya, gita, vijnana, siva vyakarana* (Panini's grammar), yoga and Vyasa's works. This is recorded in Angkorvat inscription. Bhavavarman (7th century) of the Somavamsa was well-versed in *Dharma* and *arthasastras*. There is a legend about Agastya marrying a Cambodian princess

BOOK ON BHASA PUBLISHED IN THE USSR

A book entitled Bhasa *by the well-known Soviet Sanskritologist P. Grintser,* D.SC. *(Philology), has come out in the* Oriental Authors and Scientists *series in the USSR, reports APN.*

In his research work the Soviet Indologist proves that the Trivandrum plays discovered only in the early 20th century belong to the pen of Bhasa; he also gives detailed analysis of their ideas and artistic merits.

To fully appreciate Sanskrit drama and Bhasa's plays in particular, the reader should overcome the inertia of his taste developed mainly on European drama, suggests Grintser, Sanskrit drama art, he goes on to say, is not dynamic, but meditative, lyrical in its pathos, not analytical; but synthetic in the delineation of its character. At the same time, Grintser calls the attention to the fact that despite apparent differences, a type of drama with a similar inner structure begins to play an increasingly larger role in the European drama of the 20th century starting with Chekhov.

P. Grintser supplemented his book with his translation of Bhasa's two plays Swapnavasavadatta *and* Pratimanataka.

SOURCE : *Youth Review,* Vol. XV, No. 40, September 29, 1979.

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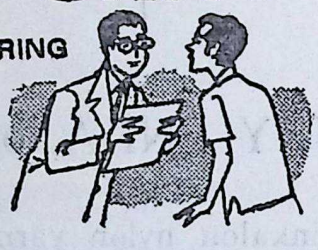

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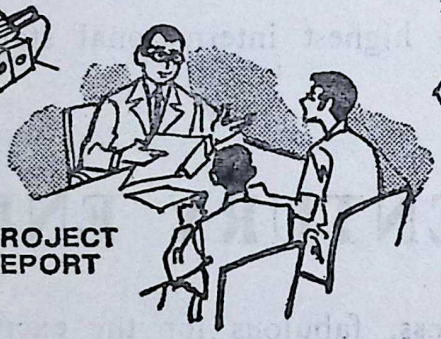

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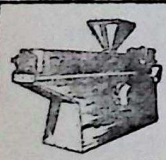

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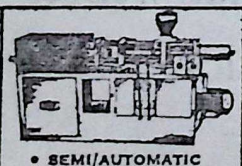

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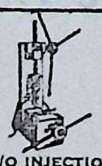

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Yasomati. We have Bas reliefs of scenes from the Ramayana and Mahabharata in the temple at Kut-suen-Teng. In the temple tower are found images of Nataraja, Nandi, Garuda, Hamsa and Naga.

Champa

French Indologists have made a deep study of the South East Asian countries and we owe a good deal of information about them to these savants. M. Abel Bergaigne studied the Sanskrit inscriptions at Champa in 1889. The first Indian colonisation appears to have been made in the 2nd century. From an inscription of the 3rd century we learn that Sri Mara established suzerainty over Cambodia. There were colonists from the Godavari and Krishna regions in the early period. There is an inscription of Krishna (Kiu-lian) which refers to gifts of *rajatam* (silver), *suvarnam* (gold), *sthavaram* (immovable) and *jangamam* (movable). King Rudravarman refers to himself as *Brahmakshatriya-kulatilaka* Sri Rudravarma, which indicates that Brahmins in several cases rose to the position of Kings. Kings were worshippers of both Siva and Vishnu, being equally devoted to both. This is evident from a description of Indravarman in an inscription which reads *Sankaranarayana-samastabhuvanapariraksha na-samarthabhavah.* The Kings were assisted by Brahmin astrologers, panditas and purohitas well-versed in their respective *sastras.* King Parameswaravarman (10th century) is described as well versed in all sastras and philosophies *Sarvasastavidagha-tattvajnana.* King Indravarmadeva is described as one well-versed in Sanskrit grammar, astronomy, philosophy, mahayana, dharmasastras of Narada and Bhargava, Kasikavritti (a work on grammar), Jainendra Vyakarana, Saivottarakalpa and Mimamsa. Reference is made in one of the inscriptions to a Rajaguru Bhattadivakara from Yamuna and to Somasarma, an expert in Samaveda who donated the works *Ramayana, Mahabharata* and the *Purana to God Tribuvaneswara.* Another inscription refers to scholars well-versed in the Vedas, Smitis, Ashtanga Yoga, Tarka and Mahabhashya of Patanjali.

Indonesia

Indianisation in political, linguistic and cultural fields began from the first centuries after Christ. The word for 'language' in the country is 'bahasa' a variant of 'bhasha' in Sanskrit. Linguistic and cultural influence into 'bahasa Indonesia' passed through Javanese. This was enriched by an admixture of Sanskrit and a smaller number of Indo-Aryan words. The Nation is called 'bangsa' (vamsa) and the temple of the Goddess Chandika is called 'tyandi'. The following Indonesian words with the corresponding Sanskrit words in bracket would show the extent to which Sanskrit vocabularly came to be accepted by the people due to the early colonisation of Indians. *Segala* (sakala), *karena* (karanam), *saja* (sahaya), *betjara* (vichara), *batara* (Bhattarana), *dārma* (dharma), *sentosa* (santosha), *menteri* (mantri), *saudari* (sodari), *purna* (purna) etc.

Prof. Slametmul speaking at Djakarta in May 16, 1959 said, " Sanskrit has a very high educational value for the Indonesian nation and it endeavours to take the Statesmanship and culture of the ancient Indian as a cultural pattern for their own Nation ". In recent years General Suharto used the code words 'dvi-dharma' to indicate political and economic stabilisation and 'Tjatur karya' to denote four practical actions.

Sanskrit inscriptions in Indonesia give evidence for knowledge of Epics, Puranas, grammar and other literature among the learned in the land. We find the use of Sanskrit as the language of official documents and as a language of prestige in literature it exercised a profound influence on the local languages.

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Bali

Bali is situated east of Java. The oldest inscription in Sanskrit can be assigned to the 8th century. While the whole of Indonesia turned gradually to the Muslim faith, Bali alone remained faithful to 'Mother India' and preserved the Indian lore. A literary survey conducted in 1929 shows a wide range including Vedic mantras and rituals, *agamas* (*dharmasastras* and *niti*) astronomy, cosmogony grammar, medicine, technical manual, vamsavalis, itihasas and kavyas. Tantricism of Saiva and Bauddha variety prevailed in Bali. Siva is considered the elder brother and Buddha the younger. Gods are worshipped as pure spirits. Sylvain Levi, the greatest French Indologist of French studied their works and recorded their Sanskrit writings which are indeed corrupt. They recite the Narayanatharvasiropanishad thus — *Atha puruso vai narayana kamayatvam praja srijayati.* The 'Pedandars' recite certain sections of the four vedic upanishads. They recite one pada of Gayatri *Bhargo devasya dhimahi.* The Mahabharata was translated into old Javanese in the 10th century. It was after this that the Javanese shadow play called 'Wayang' came into being. This contains passages common to Bhattanarayana's Venisambhava.

Siam

The Indian influence can be seen in the very word Siam (Skt. Syama = black) as the primitive population was black. The history of Siam begins with the foundation of the Indian dynasty. Its early history was tied with Cambodia. The real history of Siam begins in the 13th century and is connected with its capitals at Subhothai (Svargaloka), Ayuthia (Ayodhya) and Bangkok. The first historic King of Siam was Indraditya. In the 13th century the Buddhists brought with them the Pali literature. The Subhodaya inscription of Rama Raja describes the *prasat* (palace) of the city where Buddhist '*jatakas*' are found sculptured. An inscription of Sudhamanagari begins with 'subham astu' and refers to the pagoda of 'susarita-silasita-sradhabala'. The Siamese law shows the same 18 parts of the civil and criminal law as in Manu Smriti. There is a Siamese version of the Ramayana,

"KAWI" LETTERS

Sanskrit influence on language and literature in Java (Yavadvipa) is most patently seen in the growth of the Kawi language and Kawi literature. As in the case of Indian languages, particularly the South Indian Malayalam and Tamil, a bilingual style of the local language mixed with Sanskrit grew in Java. In this old Kawi (after Sanskrit Kavi or poet), language which dates from the 10th century A.D., were produced versions of the Sanskrit works such as Brahmanda Purana, Agastyapava *and* Bhuvanakosa; *poems on themes derived from Sanskrit poetry —* Smaradahana *based on the* Kumarasambhava *of Kalidasa,* Krishnayana, *and so on; versions of the Ramayana and Mahabharata; Kawai Devnagari script manual, and grammar texts* (Svara-vyanjana *and* Karakasamgraha) Sarasamuccaya *and* Slokantara, *two ethical and didactic texts;* Ganapatitattva *and* Brihaspatitattva, *two philosophical texts; Indian medicine, the* Niti Kamandaki *and the* Tantri *or versions of the* Panchatantra. *Prosody is dealt with in* Vrittasanchaya *through a poem on the model of Kalidasa's* Meghaduta *the* Chakravakadutacharita.

The difficult Bhattikavya *in Sanskrit, which uses the* Ramayana *story to illustrate Sanskrit grammar, is the source of the Javanese* Ramayana. *In the old Javanese version of the* Mahabharata *(10th century A.D.) a benedictory verse from the Sanskrit* Mahabharata *play, the* Venisamhara *of Bhatta Narayana, is found.*

— V. RAGHAVAN.
SOURCE: *Hinduism,* March-April, 1975.

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'Rama ke un'. The Siamese Bhikshus have composed books in Pali. Siam still holds the torch of Indian culture unlike the neighbouring countries in the far East where Islamic culture had permeated.

Tibet

Buddhism penetrated into Tibet in the 7th century during the reign of King Sron-Tsan-Gampo. He and his successors invited Buddhist scholars from the Indian Universities of Vikramasila, Nalanda, etc. There were pandits like Santaraksita and Padmasambhava in Indian Universities who knew both Sanskrit and Tibetan. They translated several Buddhist works from Sanskrit into Tibetan. Jetari Ratnakara Shanti and Jnanasrimishra all of the 10th century are among the pandits of the Vikramasila University who translated several philosophical and tantric texts into Tibetan. Dipankara translated as many as 200 works of which 83 are Tantric. *Arya Buddhabhumi Vyakhyana* of Acharya Silabhadra, the logician and guru of Yuan Chwang, the Chinese traveller of the 7th century was translated into Tibetan. We have Tibetan versions of the Buddhist works of Dharmapala, born at Kanchipuram who rose to the position of the Head of Nalanda University. He is mentioned by both Yuan Chwang and It-sing as the guru of Silabhadra. Danasila, a great pandit of Jagadala University set up in the 12th century by King Ramapala of Bengal and Magadha translated about 54 Sanskrit works like Yakshanatanati Sadhana, etc. into Tibetan. Many of these Sanskrit originals are lost and some of them are re-constructed from the Tibetan version.

China

With the imperial support of Ashoka and later of Kanishka, Buddhism extended far beyond the confines of India in the North, East and South and even West. According to Chinese account Buddhism entered China for the first time in the reign of Ming-Ti (1st century A.D.). He sent a thirteen member team to India who took back to their country sacred books of Buddhism. The first Buddhist scholar to go to China was Kasyapa Matanga (kia-yeh-mo-than) accompanied by Dharmaraksha. Mahabala rendered a Sanskrit sutra dealing with the life of Buddha, into Chinese. Kumarajiva, the celebrated teacher of Fa-Hien rendered no less than 100 books on Buddhism such as *Saddharmapundarika Sutra* into Chinese. Gunabhadra translated *Lankavatara Sutra* and others numbering 78 into Chinese. Earlier still in the 6th century came from far off southern part of India, Dharmaruci, author of the translation of Sarvabuddhavisayavatara. Hiuen-Tsang and It-sing the Chinese travellers who came into India in the 7th century studied Sanskrit texts and Buddhism and on going back to their homeland translated more than 140 books in Sanskrit into Chinese. In the 10th century the Song dynasty formed a Board to translate Indian Buddhistic texts. Dharmadeva who arrived in 973 in China translated 46 works. With the invasion of India by Islamic adventurers, the trek of Buddhists to China stopped from the 11th century onwards.

We thus see how the Indian Brahmins and Buddhists, priests and traders who spread themselves from the dawn of the Christian era profoundly influenced the religion and philosophy, culture and practices of peoples in lands that are far flung from Ceylon through Cambodia, Siam, Indonesia, Tibet as far north as China. Hindu and Buddhist scriptures, epics and even *kavyas* in Sanskrit and Pali played a significant role in shaping the life of the vast East Asian countries.

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The Last Impressions of Sanskrit Studies in the West

DR. N. GANGADHARAN

I INTEND restricting myself to give an account of the Western impression of Kalidasa's *Sakuntala*. The Western scholars have indeed devoted themselves to the study of all branches of Sanskrit literature. It is really impossible to record all their impressions and experiences in these few pages. Hence, I am giving here an account of their impression on reading the outstanding play of Kalidasa, namely, *Abhijnanasakuntalam* or shortly, *Sakuntalam*.

The first credit goes to Sir William Jones for having introduced *Sakuntala* to the Western world. His English translation of *Sakuntala* done with the help of an Indian Pandit was published in the year 1789 (reprinted often). Though the rendering of Jones was inaccurate in places, yet as it brought out the beauty of the original fairly well, it captivated the hearts of the Western scholars. Many translations into other Western languages based on Jones's translation appeared later on.[1]

The first among the other translations into other European languages was that of George Forster.[2] His German translation was published in 1791. It was not by chance that he had access to the study of this work. He had a great fascination for India and her people. He owed this spirit to his father, Reinhold Forster, the scientific observer on James Cook's adventurous journey around the world between 1772 and 1775 on which young George had the opportunity to accompany his father. When George returned home after a stay in England in 1790, he brought with him a rich load of which Jones's *Sakuntala* formed a part. After he finished his German translation, he had to depend on his friend Spener for the publication of his translation. But Spener was a hesitant man and cautious by nature. Forster's appreciation of the piece can be known from the letter he wrote to Spener : " I have brought with me from England : *Sacontala* or *The Fatal Ring,* an Indian drama, translated by Sir W. Jones from Sanskrit. The qualities of this play make it worthy of close attention. It embodies subtlety, sentiment and poetic fervour, despite its child-like innocence of the as yet un-informed art of drama." Spener did not print it. Hence Forster sent the manuscript to Johann Peter Fischer of Mainz, who encouraged him by signing the foreword. Goethe, Herder and his own father-in-law, Christian Gottlob Heyne, professor of philosophy at Gottingen received copies of his translation and expressed their appreciation in their letters to him.

Foster had said in his foreword, " The fascination of the work did not lie in its having five or seven acts, but in the fact that the

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tenderest emotions of which the human heart is capable could have been as well expressed on the Ganges by dark-skinned people as on the Rhine, the Tyber or the Illissus by our white race". He concluded, "perhaps one may grow fond of her for her own sake, not allowing her to miss the noble hospitality of her own homeland".

98069

Heyne wrote in a review, "Neither Dushyanta nor Sakuntala have a strongly drawn character which would permit the great action our dramatic stage requires; but she appeals by means of her natural, innocent, surrendering and emotional quality. One ought to round out all this by realising that the tale has been taken from the early age of innocence, of simplicity and of wonders, also that the imagination of an Indian poet is altogether conditioned by his climate and the natural scene of India".

Schiller, in a letter to Wilhelm Humboldt, declared enthusiastically, "In the whole Greek antique there were no poetic portrayal of beautiful womanhood and beautiful love that came anywhere near Sakuntala". He once again later confessed to Goethe that it could not be staged "probably due to her main characteristic which is gentleness, also to a lack of movement, because the poet indulged in spinning out the emotions with a measure of commodious slowness because the climate itself invites repose".

Again Schiller's ballad on the well-known story of William Tell is a proof of inspiration drawn from the work of Kalidasa on a related theme.

Herder, in a letter to Forster, called the tender heroine of the play, "a true flower of the Orient; and the first, fairest of her kind".

Goethe thanked Forster in his letter. Although his letter has not been preserved, his *epigram* has become well-known.

Goethe composed the lines. Herder later presented them in a collection. The English rendering reads:

"Wouldst thou the young year's blossom
and the fruit of its decline
And all by which the soul is charmed,
enraptured, fasted, fed?
Would thou the earth and heaven itself
in one sole name combine,
I name thee, O Sakuntala, and all at
once is said."

The German scholar, Johann Gortfried Herder published his *Kalidasa Sakuntala* in 1793. A quotation from his work in English rendering shows what a glowing tribute he has paid to Sakuntala

"Where Sakuntala lives with her
vanished boy,
Where Dushyanta receives her anew,
anew from the Gods,
Hail to thee, o holy land, and
Thou leader of sounds,
Voice of the heart, uplift me often
thither through celestial space".

Heinrich Heine pointed out in the introduction to his Faust-Ballet that the "prelude on the stage" in Goethe's Faust has Sakuntala as its model.

The influence of Sakuntala on the German mind was indeed beyond description. Soon the other works of Kalidasa were also rendered into German from Sanskrit.

Turning to the French impression about the Sakuntala, we find that they had also experienced similar feelings. The French orientalist, De Chezy is reported to have been transported to an ecstasy of delight when he read about king Dushyanta longing for a child, expressed in a verse in act seven of the play conveying the following idea:

"With its face beaming with guileless smiles for which no ostensible cause can be assigned, with its budding teeth partially visible through lips parted in unaccountable glee, with its charming prattle uttered in sweet, though indistinct accents".

Thus it has been expressed on account of its unique excellence: "The Sakuntala is the all-in-all of Kalidasa".

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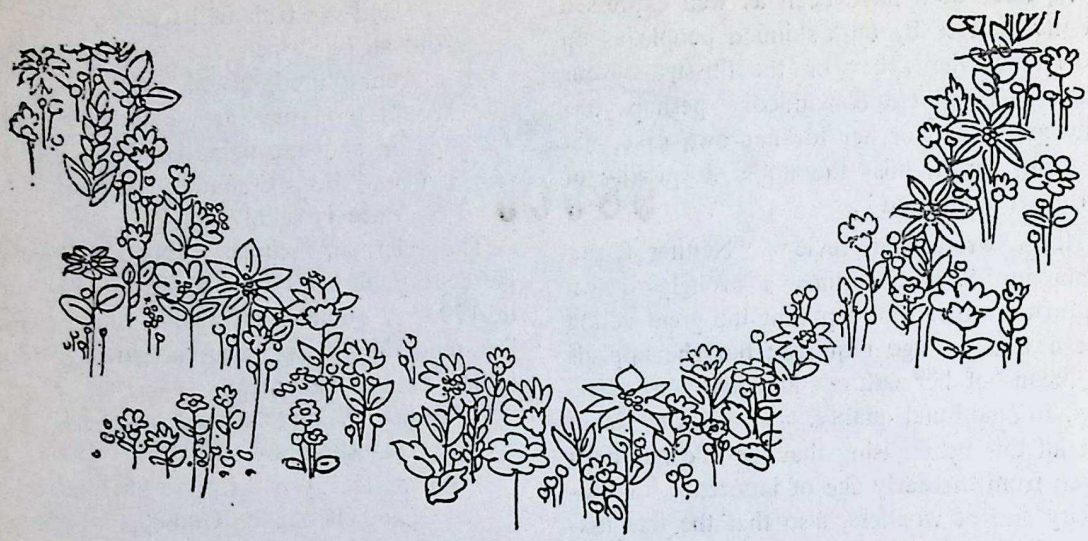

Sanskrit Texts and Indian Religion in Bali

T. GOUDRIAAN

ALTHOUGH it is generally known in India and elsewhere that the Indonesian island of Bali possesses a Hindu religion, Hindu priests and a Sanskrit tradition, notions are often less exact about the real state of affairs in this respect. Reliable studies of Balinese Hinduism have been published only intermittently, and our knowledge has thus increased only slowly. In recent years, important material has been brought to light by new publications; yet a comprehensive survey of the field is still awaiting its author. Particularly, about the character of the Sanskrit texts preserved in Bali, there has been a great deal of misunderstanding — caused chiefly by the fact that the titles of Balinese manuscripts or text fragments often do not in the least correspond to general opinion, with their real contents.

Tantric Saivite Text

In a report published in 1849, the Dutch scholar R. Friederich wrote with enthusiasm about the existence of the Vedas in Bali.[1] He told his readers that the Balinese priests possessed in manuscript from important parts of all the four Veda Samhitas, written by Bagawan Byasa (Vyasa). They kept these manuscripts in secret and taught their contents to the young generations of Brahmin priests only. Friederich succeeded in obtaining the priests' confidence in such a degree that they made known to him the Old Javanese *Brahmanda Purana*. He was not allowed, however, to have a look into their manuscripts called Veda. Had he been able to do this, he would have found out soon that this Veda

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in no way represented the Ancient Indian Veda, not even in a fragmentary shape; and in that case he would not have led later authors on a false track. The myth of the Balinese Veda still persisted long after other scholars like Brumund and Kern had found out the real state of affairs. The manuscripts kept back so persistently by the Brahmin pries's are usually written in a mixture of Old Javanese, Balinese, and Sanskrit loanwords; they contain prescriptions for all kinds of ritual, and mystical expositions; and they are interspersed with sacred mantras and hymns. The background of these Sanskrit fragments is chiefly Saivism with a strong Tantric tinge. More than ten codices called Veda exist; a far greater number has another name, but more or less the same contents. There are also a few collections of Sanskrit hymns.

The Meanings of Balinese 'Veda'

In most cases, the word Veda means practically no other thing than Puja. Thus the term *Veda-parikrama* stands for the performance of daily ritual, also called *Surya-sevana*. Such a performance was attended by Sylvan Levi and described by him in his book *Sanskrit Texts from Bali*.[2] The same ritual has been discussed with much more detail and precision by C. Hooykaas.[3] In the volume mentioned above, Levi published also a *Buddha Veda*, which he presented as the daily worship of the Balinese Buddhist priests. This is a mistake; the *Buddha Veda* contains Buddhist death ritual, and incomplete at that. The daily ritual became known to Prof. Hooykaas only in 1959 by means of a copy from a manuscript called *Purvaka Veda Buddha*. Levi pointed out that the text called Chaturveda is in reality nearly identical with the *Narayanatharvasirsopanishad*; its four chapters are called in Bali respectively Rig Veda, Yajur or Jajur Veda, Samaveda and Artha (Atharva) Veda. At that, the Upanishad has been handed down in Bali with such a number of lacunae and mistakes that the Sanskrit has become practically unintelligible. Further, the two hymns labelled *Rig Veda* and *Yajurveda-stuti* in reality have nothing to do with what might be expected by their names.

Extant Vedic Texts in Bali

Thus, there is no Veda in Bali in the Indian sense; the only Vedic fragments really found there are:

(a) One pada of the Savitri: *bhargo devasya dhimahi*;

(b) A sloka to the sacred thread found also in the Grihyasutras; here again, the Balinese tradition is incomplete.

(c) The five names of Siva (*Panchabrahma*) and the usual litany directed to them, as found in Maha Narayana Upanishad 277. It is present in Bali under the name *Brahmastava* (not yet edited).

It is necessary to add that these remarks apply only to the traditional corpus of manuscripts. At present, the Balinese have obtained more knowledge of the source of their Hindu tradition (thus the whole Savitri has been taught to them, already some years ago).

(2) What is the real character of the Balinese Sanskrit Literature? A special position is taken by the dogmatic and mystic expositions of the Old Javanese branch of the Saiva Siddhanta, such as the *Bhuvanakosa* (probably the oldest), the *Bhuvanasamkshepa* and the *Brihaspatitattva*. They consist of Sanskrit slokas accompanied by Old Javanese paraphrase or commentary. The manuscripts of these works have been preserved exclusively in Bali or Lombok. Work has been done in editing them and systematising their doctrines by Dutch, German and Indian scholars. The results are, however, not yet definite.[4] These texts probably have been composed in the 9th century A.D., or not much later. A Buddhist work of this period, the *San Hyan Kamahayanikan*. "The Holy Mahayana Sys-

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tem", also contains a number of Sanskrit stanzas with their exposition in Old Javanese. It teaches a Tantric variety of Mahayana.

Balinese Books on Sanskrit Grammar

A more worldly wisdom has been handed down in the form of two sloka collections called *Sarasamuccaya* and *Slokantara*. Besides, there are fragments of grammars and grammatical exercises, which prove that the study of Sanskrit has in the past been seriously cultivated. At present, the Balinese priests have no grammatical insight into Sanskrit. They know the meaning of many words and are able to interpret some fragments by means of Old Javanese paraphrases which are in their possession. The paraphrases and interpretations are, however, many a time quite off the mark. They even until recently did not know the term "Sanskrit" but spoke of "difficult words".

Mahabharata and Purana still recited

This is not the place to dwell on the rich literature preserved in Old Javanese, of a purely literary as well as of a more technical character, and often labelled with Sanskrit titles. This literature includes part of a prose translation of the *Mahabharata*, and a text called *Brahmanda Purana*, which is, however, an adaptation of the *Vayu Purana*. The motives of the Old Javanese texts have nearly completely been furnished by Indian religion and mythology, and Old Javanese itself teems with Sanskrit words and phrases. Both the *Mahabharata* and the *Brahmanda Purana* in Javanese are still recited in Bali on certain occasions. The old themes have sometimes been adapted into more modern versions.[5]

Stutis and Stavas Recited in Rituals

(3) The greater part of the Sanskrit or Bali is found scattered in ritual hand-books used by the priests; the "Vedas" mentioned above belong to the same class. The syllables of the Sanskrit alphabet are known together with their function in Tantric mysticism; there are Tantric beejas like *greem, hreem, gmum;* and sequences of syllables constituting short formulae (thus, e.g., the Kootamantra; *Om hraam hreem sah Parama-Sivadityaya namah*). But above all there is a considerable number of hymns to the gods, called *stuti* or *stava*. They vary in length from two or three to about 25 stanzas. These *stutis* are said or sung on certain fixed points in the ritual, of which they constitute an inherent part. They have been partly edited in a provisory manner by Levi. Within them we find a mixture of different styles and even of different kinds of Sanskrit. Besides hymns written in a high-flown style of impeccable Sanskrit, there are also some pieces in a language which can hardly be called by that name. Their style consists of a medley of Sanskrit expressions without any coherence or syntactical order, strung together loosely as epithets, sometimes even interspersed with Indonesian words or prefixes. Between these two extremes, all intermediate varieties exist.

Some Examples of Modified Sanskrit

The following hymn of three slokas may serve as an example of the second style. It is by no means common in the ritual, but found only in one manuscript, a collection of protective mantras. In the text given here, some peculiarities of the Balinese manuscript tradition have already been corrected.

1. *Om Kalagnighora trimukha byaḥ*
   kṛṣnavayu pingalam
   cakra Sudarsa ca mṛtah atistha nama
   raksantu
2. *Om Mahagni mahabharas ca*
   jagrabhoktah mahajnanan
   raktavayu mahamuṛti dandastra san
   Sivah smṛtah
3. *Atistha mama raksantu atisa tami*
   prayantu
   Mahakrura pralinare atmaraksa
   pujayukti.

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RAMAYANA IN CAMBODIA

In the seventh century, Cambodia citations attest that the Ramayana had become a major and favourite epic. Its episodes symbolised great historic events in sculptured monuments. That the Khmers had been impregnated with the Ramayana is evident from the fact that a name or a scene was sufficient to characterise a historic episode or to endow a social-ethical problem with moral authority and special emotion. The depiction of the victorious exploits of Jayavarman VII, the Ramayana, became an integral part of Cambodian life, played at feasts, figured on frescoes, and told by story-tellers. It is, in fact, the loveliest expression of the soul of the Cambodian people. Even today it holds Cambodian spectators spell-bound. It is a memorable experience to witness the graduation ceremonies of the Royal Ramayana Ballet of Cambodia.

A Thursday is picked up for the ceremonies. Thursday is an auspicious day in Cambodia and its colour is deep saffron, joyous and divine. In the morning, a platform covered with a white cloth is put up in the hall. On the cloth are placed, dancers' masks and head-gear. The candles and the incense-sticks are lit. By the flickering amber light, the coloured fruits and varied offerings all merge into the rich background, while wisps of blue incense-smoke curl in the air. The little dancers rise from their places and carry plates of offerings upon their heads to eight altars at the eight points of the compass. The Guru then puts on the mask of the hermit. On to every girl is tied a cotton thread steeped in holy water. He asperges each one slightly and anoints her on the fore-head with perfume. All the girls put on their masks and dance in graceful groups, while the music ripples liquid, shrill and captivating, until the lights flicker out and the glitter of golden jewels and crocus-coloured visage fades away.

— DR. LOKESH CHANDRA.
SOURCE : *Hinduism*,
Nov.-Dec., 1975.

The words of this hymn are so unclear that even the god or gods addressed are not easy to determine at first sight. The name Siva is mentioned in pada 2nd, accompanied by the purely Javanese word *san* "holy". But the fact that the rod is called his weapon, and also the colour red in the word *raktavayu* point to Brahma. Further, v. I speaks of Vishnu, as is shown by the colour black (also in Bali, black is Vishnu's regular colour), and by the mention of his weapon, the disc *Sudarsana*. The text in pada 1-c says : *sudarsa ca mṛtah*, but an amendation into *Sudarsana smṛtah* would at least bring the meaning to light. Interesting is, that Vishnu is called "terrible like the apocalyptical fire" and "three-faced". These characteristics of Vishnu are repeated by other Balinese *stutis* and thus form an inherent part of the Balinese tradition about this deity. In the second stanza, which as we saw, has something to do with Brahma ; the word *mahagni* may be observed. It is quite well possible that Brahma should be called a "fire", because the deities Brahma and Agni have been identified in Old Javanese and Balinese Hinduism. Thus a volcano in the east of Java is called up till now *Tengger Bromo* "Brahma's Uplands" because Brahma was brought into connection with the volcanic nature of the mountain. The overall meaning of the poem might be interpreted thus : Siva, showing himself as a black and a red wind in the terrible shapes of respectively Vishnu and Brahma, characterised by their attributes, is requested to protect the worshipper, in time of great danger, especially at the dreadful

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apocalypse (praleenare ?). An attempt further to amend the words of the hymn into a correct Sanskrit would not only be impracticable and inadvisable but even faulty from the philological point of view. These three stanzas have never been correct Sanskrit, but have been produced by a Balinese or Javanese author with a fair knowledge of Sanskrit religious terminology, but without any idea of Sanskrit grammar and syntax — or if he had it, he did not use it. This is not to say, however, that some amendation of totally dark passages may not be ventured ; for instance, in pada 3b, instead of *ati sa tami prayantu,* I suggest *aasittha* (as in 3a ; meaning ?) (= *tamah*) *prayaatu.*

Chaste Sanskrit Recitals

(4) In contrast with the preceding *stuti,* the one given below is one of the best known of Balinese Sanskrit. It is called *Panakisama Bhataara* "means for asking the Lord's forbearance", and is recited on a certain point of the daily ritual of the Saiva priest. Here the Sanskrit is much better and generally understandable.

1. . . . *Om ksamasva mam Jagannatha sarvapaapanirantaram sarvakaryam idam dehi pranamami Suresvaram.*
2. *tvam Suryas tvam Sivakaras tvam Rudro vahnilaksanah evam hi sarvagatakaro mama karyam prajayate.*
3. *ksamasva mam mahasakte hy astai svaryagunatmaka nasayet satatam papam sarvam alokadarpana.*

Translation :

1. Oh Protector of the world, be gracious to me, who is enclosed by all kinds of evil ; grant me this whole enterprise of mine ; I bow to the Lord of gods.
2. Thou art the Sun, Thou art of Siva's form, Thou art Rudra characterised by fire. Thou indeed art of all encompassing form ; my enterprise comes into existence.
3. Be gracious to me, O Thou of great power, because Thy nature consists of the eight faculties of dominance, etc.; He will continually destroy evil ; O Thou who art mirrored by everything (?).

Generally speaking, the language of this *stuti* can be called reasonable Sanskrit (here again, the manuscripts have been corrected beforehand on several points of orthography). Yet the poem shows a certain lack of coherence, especially between the padas 1c-1d and 2c-2d. Moreover, vs. 3 contains several dubious features : the place of *hi* at the head of 3b ; the unexpected third person is *nasayet,* the peculiar syntax and use of words in 3d, which renders the meaning difficult to recognise. These arguments combined are apt to justify a suspicion about the real correctness of this Sanskrit. Probably the hymn in question is the work of an Indonesian poet who had a reasonable knowledge of Sanskrit grammar, but was not very versatile in the art of composing independent slokas in that language. It is not impossible that he was an Indian ; not all Sanskrit composed by Indians is flawless from the grammatical point of view.

This *stuti* furnishes an occasion for some other remarks. In the first place, the poem is an expression of a real devotion to a God, called by the names or epithets Jegannatha and Survesara in v.1 ; Surya, Sivakara and Rudra in v.2 ; and Mahasakti in v.3. The deity addressed is in fact the Supreme God of the Balinese, Sivasurya or Sivaditya. A pre-Hindu sun-worship may have played its part in causing this emphasis on the solar aspect of the Hindu Siva. It is noteworthy how Siva and Surya have not only been identified, but are also worshipped expressly as a unity in duality. In general, the figure of Siva and its characteristics are predominant ; Siva is known also as Rudra, as seen above, and freely addressed with other names such as Isvara, Giripati, Panchamukha, and Mahadeva.

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Besides, attention is struck by the mention of the eight divine qualities of dominance, etc., in v.3. These qualities : *dharma, jnana, vairagya, aisvarya* and their opposites, are well-known to the Balinese priests. Just like in India, these *gunas* are worshipped on the occasion of the *Asana-puja* during the performance of daily worship. In India they constitute a stage in the invocation of the deity, called *simhasana*. In Bali, the function of the worship of the *gunas* is the same : Sivaditya's lower manifestations have to be successively attended upon by the priest before he is able to reach God's highest nature. Just like in Indian *puja*, the priest's goal is to identify himself with the divinity during the performance of worship. The way to this identification in Bali is essentially an adaptation of Indian ideas. The fundamental difference between the two systems lies in the priest's activities after he has become the living abode of God : while in India he worships and entertains the *Linga* or image as a divine guest, the Balinese priest's task is to make holy water, cause the God to descend into it, and sell it to the people.

Of course, the hallowing of the water is known also in India, but there it does not constitute the central act of the ceremony. This fact gives to the Balinese way of daily worship, notwithstanding its striking similarities with the Indian method, a quite independent character.[6]

In order to avoid misunderstanding it should be added that Linga puja is also known, but its performance is non-obligatory.[7]

Different Forms of Puja

(5) What is said above about the worship of Siva does not imply that his liturgy knows no variations. Besides the *puja* performed by the Saivite Brahmana priests, there are the *puja kshatriya* destined for the princes, and the ritual performance of the Buddhist priests. The *puja kshatriya* has not yet been fully described ; its manuscript tradition is unclear and defective. In general, it follows the line of the priests' worship, but in a simplified and shorter way. Although it often uses the same hymns, its manuscripts regularly show deviating readings. Thus, the hymn discussed above is not found as much in the *puja kshatriya* manuscripts, but there exists a composition much resembling it in the first two verses. This might be illustrated by verse 1.

Om ksamasva mam Sivadeva Jagannatha
hitamkara
Sarvapapavimuktena pranamamyaham
Suresvaram.

The Sanskrit of this verse is definitely worse than that of the Siva Priests' variant, and the same might be said of most other *stutis* of the *puja kshatriya*.

The most original feature of the *puja kshatriya* is, that it is of a rather Vishnuite character. The Vishnuite element is not found in the present verse (except perhaps the epithet Jagannatha, which is also freely used for Siva), due to the fact that the Vaishnava puja (just like its Bauddha counterpart) does not mind to use purely Saiva *stutis* on some occasions. As a matter of fact, the designation " Vishnuite " does not imply any important dogmatic difference ; it is reached chiefly by a change of the references to one or more of Siva's manifestations to those used for denoting Vishnu, or by adding Vishnu's name to some expression. For example, the *Kavachamantra* :

Om hrum Kavacaya namah

is found in the puja kshatriya manuscripts as :

Om hrum Vishnukavachaya namah

This Vishnuite character of the worship of the Kshatriya leads to the hypothesis that, just like the Saiva Brahmana priest is able to identify himself with Siva, the Vaishnava earthly ruler

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considered himself an incarnation of Vishnu and actually endeavoured to reach identification with this deity during his ritual. It is indeed known that Ancient Javanese and Balinese rulers saw themselves and were seen by others as manifestations of Vishnu.[8]

Form of Balinese Buddhism

(6) There is still another variant of the verse discussed above : the manuscript called *Veda Buddha,* containing the daily ritual of a Buddhist priest, says this :

Kṣamasva mam Jagannatha sarvapapa-vinasanam
sarvakaryapranadevam pranamami Sureṣvaram.

There is nothing exclusively Buddhistic in this stanza ; only two compounds have been changed and this is no improvement to the text. In fact, the Buddhist priests, as has already been remarked, without objection to use Saivite hymns : a token of the close state of amalgamation to which the two religions have come in Bali. Buddhism and Saivism were welded already into a practically unified system during the Old Javanese period.

In other stanzas or mantras the name of Siva or another deity of the Saivaite pantheon has been replaced by that of Buddha ; and the Buddhists even possess a relatively small number of purely Buddhist hymns in slokas, and incantations in the form of *dhaaranis.* Some of the slokas have been written in good Sanskrit, thus e.g. the following one, the second of a hymn of five called Triratna.[9]

Namo Buddaya gurave namo Dharmaya tayine
namah Sanghaya mahate tribhyo'pi satatam namah.

No clumsy faltering here, but an ordinary, albeit simple, kind of Sanskrit. Interesting is the appearance of the curious word *tayin*

RAMAKIRTI — THE THAI RAMAYANA IN THAILAND

The Ramayana of Thailand is known as Ramakirti, *a poetic composition executed in 1781 Ratna-Kosindra period. The story relating to Rama, as it occurs in the Thai text, resembles the Valmiki Ramayana with a few minor variations. While Valmiki provides Rama the supreme position among all the gods, Ramakirti recognises only one God, at whose initiative Rama acts. The poetic way in which the interesting Rama stories are narrated has received wide response from the masses with the result that a large number of stories are translated in sculptures and murals. Besides this, Ramakirti stories are enacted in theatres and shadow-plays. Coloured puppets cut out from leather are manipulated by human hands. Even actors and actresses with the masks of Rama, Lakshmana and Hanuman perform plays which are based on Ramakirti stories. An example relating to Ramakirti is detailed below :*

Rama and Lakshmana in battlefield : *A beautiful wall painting from Phrakheo Vat, Bangkok, depicts Rama and Lakshmana riding on a chariot being drawn by two horses, an army of monkeys accompanies the warriors and Hanuman destroying the soul of Ravana (not illustrated). A beautiful miniature painting depicts Hanuman destroying the soul of Ravana, which is kept in an aviary. In the background is a scene of Lanka. Ravana was blessed that none of his heads would be reduced, even if they were cut several times. Rama had a problem, how to kill Ravana? Fortunately he came to know of the soul of Ravana kept separately in an aviary which was deposited with the teacher of Ravana named Goputra. Hanuman and Angada were sent to bring that aviary. They changed their loyalty temporarily and came in close touch with the person with whom the aviary was kept. By a stratagem they brought back the soul of Ravana. When the soul was killed, Ravana's life came to an end.*

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"protector, preserver". It is found in Indian Buddhist texts, e.g. in the introductory verse to Dinnaga's *Pramanasamuccaya :*

pranamya sastre Sugataya tayine

"having made a bow to the Teacher, the One Who has gone the right way, the Protector..."

Still more striking is verse 4 of the same hymn ; of this sloka Levi could give only the first and the last quarter, but it was handed over completely in the manuscript on Buddhist daily worship mentioned above.

Sarvapapasya karanam kusala (MS. sukala) syopasam (MS. tam) pada svacittaparidapanam (MS. — paridharmanam) etad Buddhanusasanam.

"Cease to do evil, learn to do good, cleanse your mind, such is the Buddha's teaching". This famous verse is found in a Pali version as *Dhammapada* v. 183 with nearly the same words.

These instances may suffice to show that the corpus of Sanskrit texts of the Bauddha priests, although only small (its quantity is about one-eighth of that of the Saiva hymns), is by no means without value. It may be emphasised here once more, that the Saiva tradition also contains pieces in very good Sanskrit, certainly of Indian origin.

Another thing that should be stated here is that the grammatical correctness of the language is not normative for the value attached to these hymns by the Balinese themselves. On the contrary, some *stutis* composed in a defective kind of Sanskrit are highly esteemed by them.

Buddhism and Saivism are Complementary

A few words may still be said about the relation between Saivism and Buddhism. The grade of unity reached by these two religions is shown, e.g., by the fact that on certain ceremonies the Saivite and the Buddhist priests operate together in a numerical proportion of four to one ; while making holy water, the Buddhist priest sits in the south of the site concerned, and his Saiva colleagues in the other three main directions of the compass and in the centre. But this does not mean that there is no difference between a Saiva and a Buddhist. The situation is rather this ; both are complementary to each other within one religious system. Illustrative in this respect is a Balinese myth which tells that Siva and Buddha were two brothers. Siva was the elder with the oldest privileges, but Buddha, the younger brother, was more gifted, especially with the faculty to asceticism.[10] The ascetical practices (*vrata*) of the Bauddha priest are indeed valued a little higher than those of the Saiva. These Bauddha practices might be designed as a kind of "left-path" ; they are called *yoga,* while those of the Saiva are named *bhakti.*

Besides Buddha, who is of course his main god, the Bauddha priest worships the five Dhyanibuddhas and other deities such as Prajnaparamita (identified with Saraswati) and Yama, who is considered to be one of the fear-inspiring (*krodha*) manifestation of the Dhyanibuddhas.[11]

Balinese Hinduism is Quite Close to Indian Hinduism

(7) The Saiva pantheon does not differ much from that known in India. Hymns are of course directed in the first place to Siva in various aspects, as also to Vishnu, Brahma/ Agni, Surya and Chandra, Kama, Ganesha. Varuna, Ananta, the ancestors, the Demons, and others. Of the female deities, Devi (addressed by various names), Saraswati and Ganga (in connection with the holy water cult) play the prominent part. A special group is formed by those *stutis* which are directed to a number of gods together. Some of them are meant to accompany the *digbandha,* a magical act by which the evil

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powers from all directions are warded off with the help of the guardians of the regions of the compass. These guardians are not identical with the Lokapalas of classical Hinduism, but give clear evidence of the Saivite nature of the Balinese pantheon. Their names, colours and spouses usually are as follows :

Region	*Deity*	*Spouse*	*Colour*
East	Isvara	Uma	white
South-East	Mahesvara	Lakshmi	pink
South	Brahma	Sarasvati	red
South-West	Rudra	Sanatani	orange
West	Mahadeva	Sachi	yellow
North-West	Sankara	Mahadevi	dark green
North	Vishnu	Sri	black or dark blue
North-East	Sambhu	Mahadevi (?)	light blue
Centre	Siva	Savitri	many colours

About Siva, Sadasiva and Paramasiva are sometimes thought to be present above each other. Except Brahma and Vishnu, all male deities are manifestations of Siva ; of course, in Saivite theology, Brahma and Vishnu in real sense have no independent nature either.

Importance of Lokapalas in Bali

The scheme of the directions of the compass and their gods is very important for the Balinese and is found regularly in their ritual literature and art. Thus, the Lokapalas, represented by their colours, are given a place as adornment on ceremonial cloths and costumes. The regions are not indifferent : the North-East is favourable ; the Southern regions are those of danger and death. Indeed the geographical situation fits in very well with this view : in the North-Eastern part of the island the impressive volcano Gunung Agung " Great Mountain " is situated ; it is considered to be the dwelling place of Sivaditya. The slope of this mountain lodges the important temple site of Pura Besakih. Balinese mythology identifies the Gunung Agung with the Meru, which was brought over to this place by Pasupati. That it is indeed the pivot of the earth and as such has contact also with the nether world, is proved for the Balinese by its volcanic eruptions with sometimes disastrous consequences, as has been shown again in recent years. The abode of the demons is thought to be located on Nusa Penida, a small island lying to the South-East of Bali (for the eastern part of this island, to the south).

The Ramakavacha and the Ramayana

To return to literature : another kind of " protective *stuti* " is the *kavacha*. Just like in Indian poems of this type, a deity is requested to enter each limb of the worshipper's body by means of his divine manifestations. The finest specimen found in Bali is a *Ramakavacha* of 22 stanzas in fairly good Sanskrit. The *kavacha* proper covers only the verses 1-8 ; the rest of the poem praises Rama and Lakshmana and recommends their worship. It is quite surprising to find that vs. 11-c-17d are nearly completely identical with two slokas from Valmiki's *Ramayana* (3, 8, 11 Critical Ed. and a variant) ! The figure of Rama has inspired already the Ancient Java-

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nese (there exists an important court poem in Old Javanese called *Ramayana*; it is an adaptation, partly from the *Bhattikavya* partly from an unknown source, and up till now Rama is one of the heroes of the shadow-play *wayang*).

Pancha-Brahma form of Siva

(8) We cannot direct attention to all interesting cases of Balinese Sanskrit. Let it suffice to say that the religious world-view expressed by the hymns, in particular those to Siva, is akin to that of the Saiva Siddhanta. Sivaditya is the universal God and source of all existence. In the shape of the triad Brahma-Vishnu-Rudra he creates, governs and destroys the world. He is also known as the five-fold (Pancha) brahma : Isana, Sadyojata, Vamadeva (in Bali : Bama-deva), Tatpurusha and Aghora. Five-fold is also the syllable Om, the primeval sound-manifestation of the Absolute : *a-u-m-nada-bindu*. The gods corresponding to these five parts are Brahma, Vishnu, Rudra (or Mahesvara), Sadasiva and Paramasiva. Interesting is, that the word *sunya* may be used for denoting Siva's most transcendental nature.

Other manifestations of Siva (e.g., the classical eight-fold one) are also attested. In general, the theological background of the hymns corresponds with that of the *Bhuvanakosa* and the other Old Javanese works analysed by Zieseniss. One will not find, however, any of the speculations laid down in the *Sivajnanabodham* and the south Indian literature inspired by it ; when Saiva Siddhanta was systematised thoroughly in Southern India, the contact with Indonesia had already been broken off.

A few more words on the period when this contact has been realised and on its nature are of relevance here. India has begun to exercise its influence in Indonesia in the first centuries of our era. The spread of Indian culture was caused and stimulated by the trade expeditions which were organised from the sub-continent. Indonesian princes accepted the religious and cultural notions of the voyagers and began to invite Brahmanas to their courts. Afterwards, the Hindu culture gradually spread among the upper classes of society. About the exact development of this process there is no certainty, but arguments in favour of the hypothesis sketched above with a few words can be adduced from an analogous situation in later times.[12]

The acme of Hindu-Javanese civilisations (and the usual term Hindu-Javanese should be understood as including the Buddhist element too) lies approximately in the 8th-10th century A.D. After that, there is a period of gradual "Javanization" of the Indian elements, while new developments in Indian religion and culture are not represented any more in Indonesia. The conclusion may be drawn that the contact with India was not prolonged any more now in the same way as before. The Hindu-Javanese period ended with the diffusion of Islam in the 15th and 16th century A.D.

Loan Words from Sanskrit

In Bali, the signs of a Hinduised culture are found from the 8th century onwards. One might rightly speak of an independent Hindu-Balinese culture besides the Hindu-Javanese one of Java ; some facts lead to the conclusion that Bali was Hinduised by direct influence of India without intervention from Java. One of these facts is that the oldest Balinese inscriptions are written in Sanskrit and Old Balinese. From about the year 1000 onwards, Old Balinese is gradually pushed aside by Old Javanese ; a sign of the increasing dominance of Java over the much smaller Bali. In the 14th century, Bali even became a centre for the study of Old Javanese literature. The influx of Islam, which did not touch Bali, completed the role of this island as a preserver

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of Hindu-Javanese culture and literary treasures, a role which it has maintained up to these days. In the course of centuries a part of the Sanskrit heritage has been incorporated as loan words in the Balinese language (certainly in this process Old Javanese, which is full of Sanskrit words, played a part). Form, meaning and syntactical function of these loan words often differ considerably from the Sanskrit originals. For example, the Balinese word *mangsa* "to devour" is a descendant of Sanskrit *mamsa* "flesh, meat", *biseka* "name" comes from *abhiseka; gumi* "kingdom" from *bhumi*.[13]

The preservation of Hinduism in Bali did not imply that indigenous cultural values disappeared. There is indeed beside the great Hindu tradition a great deal of what has been called the "small tradition", limited by factors of geographical, cultural or familial environment; and in some respects the two traditions do not constitute an organic whole. Thus, the function of the Brahmana priest (*pedanda*) has not been integrated into the religious life of the people. The *pedanda* procures his holy water and is indeed held in high esteem; but while he is busy performing his ceremonies the laity does not pay attention to him. He does not officiate in the village and family temples of which a greater number exists. Liturgy in and care of these temples are entrusted to other classes of priests, notably the *pamangku*, who are of non-brahman descent. The word temple should not be understood as "religious building". The Balinese "temple" is an open yard surrounded by a wall or fence; it contains mainly some pavilions and pagodas and a huge stone seat for Sivaditya, who is not represented by an image.

Hindu Caste System in Bali on Indian Pattern

(9) Many interesting and important subjects have to be left out from the present article. No attention was given to *Vidi* (Vidhi), the Balinese counterpart of *daivam* or fate, sometimes conceived as a personal God; nor to the very important death ritual and the role played in it by the god Baruna (Varuna), Lord of the sea, who receives his sacrifice on the shore; nor to the representation of Hindu mythological motives in modern Balinese art; only a few words on the Balinese class division cannot be omitted. The Hindu division of society into the four classes of Brahmanas, Kshatriyas, Vaishyas and Sudras is found also in Bali (there are no "outcastes"), although the Indian situation should not be projected without understanding Balinese society.

The vesyas (Vaishyas), for example, are a group of indigenous aristocrats and as such hold a higher position like that of their Indian namesakes. The sudras (Sudras), although formerly often exploited by the kshatriyas, always maintain their awareness of belonging to a respectable and privileged society. Indeed the Balinese are proud of their individuality and cultural inheritance. Anyone who has been the worthy demeanour of the *pedanda* walking about in a Balinese village, will intuitively understand something of India's contribution of human values, which cooperated with the indigenous culture of this remote island in shaping what is known at present as "Agama Hindu Bali".

CRADLE OF MANKIND

"If there is one place on the face of this earth where all the dreams of living men have found a home from the very earliest days when man began the dream of existence, it is India."

— ROMAN ROLLAND (French sage).

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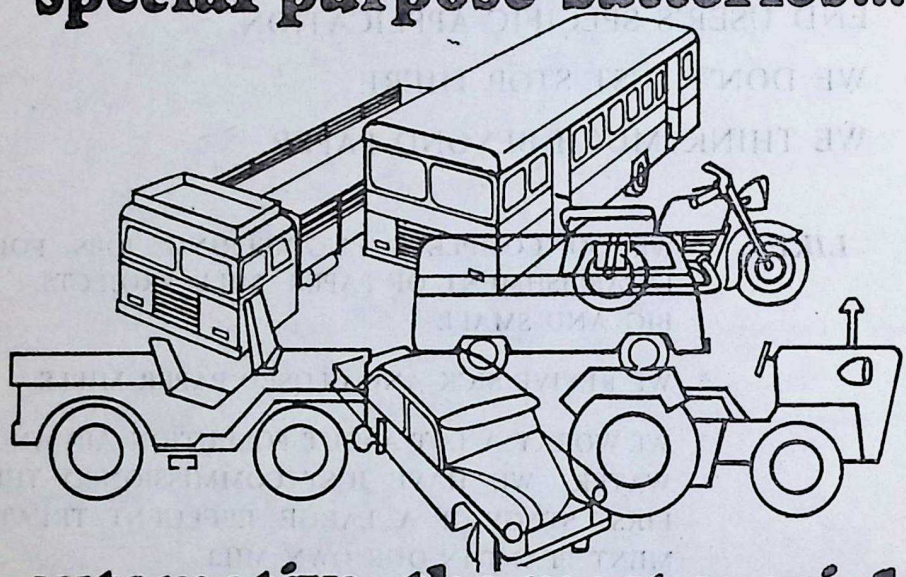

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WHAT INDIA GAVE THE WORLD

In the history of human culture the contribution of the Indian peoples in all fields has been of the greatest importance. From India we are said to have derived domestic poultry, shellac, lemons, cotton, jute, rice, sugar, indigo, the buffalo, cinnamon, ginger, pepper, sugarcane, the games of chess, Pachisi, Polo, the Zero concept, the decimal system, the basis of certain philological concepts, a wealth of fables with moral import, an astonishing variety of artistic products, and innumerable ideas in philosophy and religion such as asceticism and monasticism.

— WILLIAM H. GILBERT,
Peoples of India.

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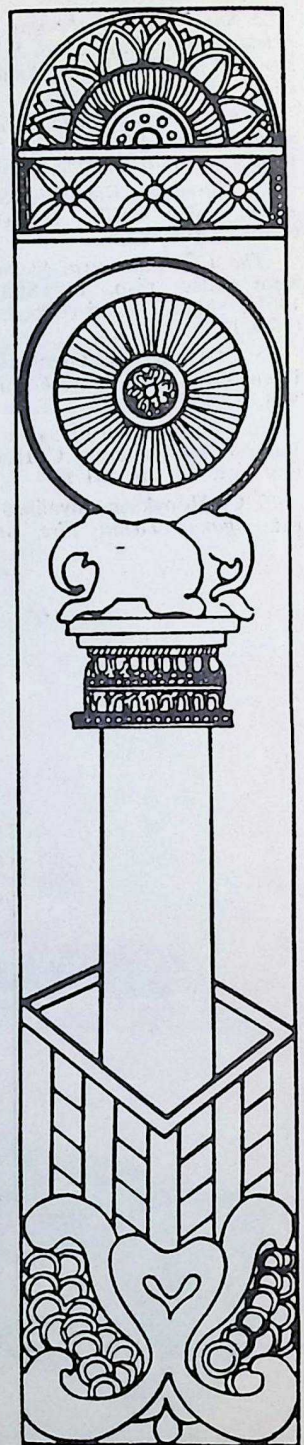
Kranvanto Visvam Aryam
(Let us make everyone in the world a noble soul)

Religio-Cultural Emissaries from India

M. D. KHARE

INDIA, through her long history, has influenced the culture of most countries of Asia and the Western world. Such cultural communications were through saints, traders, ambassadors, besides religious teachers. It is a fact that Indians, unlike others, never imposed their faith and ideas by force or by exterminating the local culture, but enriched it by mutual adjustments while retaining the basic elements of the culture of the nations to which they carried their home-culture. The first notable ambassador of Indian culture was the sage Agastya, the first compiler of the Tamil grammar, who is said to have gone as far as Ceylon in the south. In fact in the South-East Asian countries he is venerated so much that a separate cult — the Cult of Agastya — has grown around him.

Sanskrit and Prakrit literature, particularly *Kathasaritsagara, Dipavamsa, Mahavamsa,* the *Jatakas,* etc., are replete with stories of sea voyages and the hazards of travellers. The proto-historic and historic trade routes, especially the silk-route to China passing through Central Asia, the spice-routes to South-East Asia and the Western world played a vital role in the spread of Indian religions and culture in other countries. Impact of the Indian culture is discernible in Egypt, West Asian countries, Afghanistan, Central Asia, China, Ceylon and the South-East Asian countries. Here, in this paper, it is proposed to re-capitulate it region-wise.



Chakradhvaja
(Amaravathi)

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Egypt and West Asia

India's contact with Egypt is very ancient. It is the opinion of some historians that cloth wrapped around the Egyptian mummies was imported from India,[1] and their original home was Punt which could, perhaps, be identified with the Pandyan country in the south. Even the names of Egyptian and Brahmanical gods are identical.[2] Further, in early historical times, during Asoka's reign, Indian missionaries with the message of Dharma must have reached Alexandria, for Asoka in his Thirteenth Rock Edict clearly mentions Ptolemy Philadephos, the Ruler of Egypt. It is quite likely that a few traders from India had establishments in a few cities of Egypt.

The discovery of several 'Indus-type' seals from many West-Asian sites, viz., Ur, Kish, Susa, Lagash, etc. and a dock-yard and a 'Persian Gulf seal' at Lothal in Gujarat, India, point to the contact, trade cultural or otherwise of the Harappans with West Asia as early as the third millennium B.C.[3] Stronger impact of early Indian religion during the middle of the second millennium B.C. is evident from the fact that Indra, Varuna, Mitra, the twin Asvins — all of the Vedic pantheon — are mentioned in an inscription found at Boghaz-koi [4] recording the treaty between the Hittites and the Mittani peoples. It is possible that there were some movements of the Aryan people from India to Asia Minor as there is the possibility of people coming from Asia Minor to India.[5] The languages of the Avesta and the Vedas and the respective religions have some commonness between them. Could it be possible that the Parsis were the residents of India prior to their reaching Persia? Of course, for the present it is largely conjectural. By far the most substantial evidence of India's contact with the West is provided by an Asokan Rock Edict. The trade routes have been advantageously utilised in the third century B.C. by Asoka, who despatched several good-will missions with the message of peace, love and service in various directions; five such missions were sent to the western countries, Syria, Macedon, Epirus, Cyrene and Egypt.

Afghanistan and Central Asia

Recent archaeological discoveries, particularly Asokan epigraphs in Aramaic in Afghanistan and art remains in Central Asia are significant. It is said that Yavana Dharma Rakshita went from India to Arachosia to propagate the faith of the Enlightened and converted many.[6] Arya Dhitika, son of a rich Brahmin of Ujjain, was converted by Upagupta and he was responsible to a great extent for the spread of Buddhism in Thogar (Thodkar), a principality to the north and north-west of Kashmir and ruled by Minar Dhitika. During his short stay of three months he converted numerous persons, including the King Minar. He thus paved the way for the many *sthaviras* from Kashmir to visit this region. During

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THE STORY OF THE GREAT DELUGE

The origin of the Great Deluge myth is vividly described in the Brahmana and Puranic literature. The myth, travelling west to Sumer and Babylon, ultimately reached the Aryan colony of the Khetas, from whom the Hebrews appear to have boldly and bodily lifted the story.

But the Deluge legend of the Aryans travelled east also with the movements of the race. It is usually connected in the Oceanic Islands with the Yuga theory of the Hindus, but there are exceptions. The legend finally also travelled to Mexico, where the Yuga principle was developed along with that of a cataclysmic deluge (the maha praliya *of the Hindus).*

— A. KALYANARAMAN

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the time of Minar and his son I-ma-sya about fifty monasteries became active with monks and nuns.

At Balkh, in the seventh-eight centuries, many monasteries were functioning with a number of monks living there. At Zang-tepe, 30 kms. from Termez on the Oxus, have been found during excavations fragments or birch bark manuscripts in Central Asian Brahmi and in hybrid (Buddhist) Sanskrit language. They are assignable to seventh-eighth centuries A.D. Several other documents written in variants are Buddhistic in purport.[7]

The trade routes between India and China passed through Central Asia and Afghanistan and these are studded with a number of religious and cultural townships of Indian religions. A few such establishments are : Bamiyan, famous for its temples and colossal images of the Buddha ; Bactriana, with its *Nava-sangharama* ; Sogdiana (Samarkand and Bokhara), from whence Seng Hun (Sanghabhadra) translated Buddhist texts into Chinese ; Kashgar and Yarkand and Khotan yielding a number of Indian texts, viz., *Dhammapada, Suryagarbha-sutra, Prajnaparamita,* etc., besides vestiges of many stupas, viharas and temples. Besides, the discovery of inscribed frescoes recalling Ajanta paintings and a number of standing Buddha figures at Dandan Uiliq ; tablets inscribed in Kharosthi with the legend *Mahanubhavo Maharajo likhati* from Niya, the language and the script, all confirm the continuance of Indian tradition (their being introduced by immigrants from Taxila).[8] Sanskrit texts datable to fifth century A.D. from Endere ; colossal stucco statues at Rawak; temples and wall paintings showing Indian monks at Bazaklik ; the Thousand Buddha caves at Tunhuang all point towards the Indian influence in Central Asia. The Rulers of Kuchi bore even Indian names. Besides, a few notable Indian texts like the *Dhammapada* in Kharosthi (first-second century A.D.) ; *Sariputra-prakarana* (first century A.D.), and a Sanskrit drama attributable to Asvaghosha were also found in Central Asia. Endere and Niya also yielded seals bearing the figure of Kubera, Trimukha and Ganesha while Stein has brought to light figures of Siva and Vishnu.

China

Although Indian Buddhist missionaries reached China in about A.D. 65, yet the texts themselves had reached there much earlier, perhaps in the second century B.C. through the Yeuh-Chi Rulers. Dharmaraksha and Kasyapa Matanga, the pioneers in China, translated the Buddhist texts into Chinese in the first century A.D. and thus paved the way for others to follow. There was an on-rush of Indian Buddhists into China between the third and sixth centuries A.D.[9] Some of those who went to China for the propagation of the tenets of the Enlightened are : Gautama-Sangha, Punyatrata, Dharmayasas, Yasa, Kumaravijaya, Vimalaksha, Buddhajiva, Dharmakshema from Madhyadesa, Upasunya and Paramartha from Ujjain, Gunavarman from Kashmir, Bodhidharma, Jnanabhadra, Jinayasas and Yasogupta from Bengal and Kamarupa (Assam), Buddhabhadra and Vimokshasena from Swat, Jivagupta of Gandhara, Dharmagupta of Lata, Prabhakaramitra, Bodhiruci, Sudhakarasimha Vajrabodhi, Amoghavajra and Dharmadeva. Among these Gautamasangha, Bodhiruci, Amoghavajra and Dharmadeva translated Buddhist texts into the Chinese. Amoghavajra alone took with him five hundred texts out of which he translated seventy-seven. But the greatest and the last translator who died in China itself was Dharmadeva. Buddhajiva who had accompanied the Chinese traveller Fa-hien, Sudhakarasimha and Amoghavajra are to be remembered for the introduction into China a form of mystic Buddhism.

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Nepal

After his conversion to Buddhism, Asoka undertook a pilgrimage to Lumbini, the birth-place of the Buddha and in this he was guided by Upagupta. The King's daughter, Charumati, who later on married Devapala of Nepal, also accompanied him.

Ceylon and the South-East Asian Countries

Ceylon is one of those countries where the impact of Buddhism had been greatest. Asoka's contemporary in Ceylon was Tissa who sent a diplomatic mission under the leadership of his nephew, Arittha to the Mauryan court. The mission returned with the gift of the doctrine of Buddha and a personal message from Asoka to Tissa exhorting the latter to become a follower of the Faithful. Asoka's son Mahendra, accompanied by four *sthaviras* went to Ceylon for this purpose. Later, Sanghamitra, the daughter of the Mauryan Emperor, was taken to Ceylon by Arittha for the specific purpose of the ordination of queen Anula and her companions. A branch of the Bodhi tree was also planted on the island.[10] Besides, the numerous Brahmi inscriptions found in the island bear witness to the cultural impact of India in the field of writing. Again, it is quite likely that the many viharas and dagobas now in ruins, particularly at Anuradhapura, might originally, have been influenced by their Indian prototypes.

The South-East Asian countries are collectively known as *Dvipantara* and here the impact of Indian religions and culture was the greatest. The countries included are Malaya, Indonesia, the erstwhile Indo-China, Siam, Cambodia, etc. "To these islands, culturally regarded as integral parts of Bharatavarsha, extended the specific Indian religious ceremony or Institution known as *Ijya* or sacrifice. As stated in the *Vamana-purana,* they were sanctified by the performance of pious deeds like sacrifice (*Ijya*), by righteous war (*yuddha*), by trade (*vanijya*) and other deeds (*karmabhih*)".[11]

After the Third Buddhist Council, sometime in the third century B.C., missions were sent to *Suvarnabhumi,* Lanka and to the Yavana country. *Dipavamsa* and *Mahavamsa* credit Thera Sona and Utar to have converted sixty-thousand people to the Buddhist faith; fifteen hundred of both sexes became *bhikshus* or *bhikshunis,* and entered the Samgha.[12] According to *Mahakarma Vibheda,* Gavampati was responsible for the propagation of Buddhism in *Suvarnabhumi.* The Allahabad pillar inscription of Samudragupta also mentions that the Rulers of Simhala and other islands recognised his suzerainty and applied for the Imperial charters bearing the Garuda insignia, besides offering military help when required.[13] There are a few later inscriptions as well attesting to the extent of cultral contacts of India with these nations. Let us consider them country-wise.

Malay Peninsula : An inscribed stele found at Vat Sema Muang of Ligor commences with *svasti,* an appropriate beginning for a Hindu record. The term *siddhayatra* in the inscription of Mahanavika Buddhagupta has its own story to tell. These are two seals, one of carnelian stone bears the legend *Sri Vishnuvarmasya* and the other from Perak in Pallava characters has *Sri* and *varman.* It is interesting to note the names ending with varman,[14] since the term is Indian in origin.

Indonesia : In Sumatra, the local indigenous language contains many Sanskrit words pointing to the prevalence of Mahayana Buddhism in the seventh century A.D. The Kedukau Bukit inscription bears the Sanskrit words *Srivijaya siddhayatra subiksha* while the two Telaug Tuwo epigraphs mention that in Saka 606 Jayasena (-naga) laid out a charitable park called Srikshetra perhaps after the holy city of Puri on the Kalinga coast.

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In Java, the inscriptions of Purnavarman are the earliest. Purnavarman styles himself as *vikranta* and his foot-prints are likened to those of Vishnu; the allusion being to the *Trivikrama avatara*. Certainly, Purnavarman had Hindu leanings. Another inscription refers to the digging of a canal named after the two well-known rivers of North India, Chandrabhaga and Gomati. The system of reckoning days of the month here recalls the practice obtaining in South India. As a finale, we may mention that great was the attachment of the people of Java with India that one of the Sailendra Kings endowed a vihara at Nalanda.

In Central Java at Tuk Mas an inscription in the *upajati* metre and datable to A.D. 732 extols a spring by comparing it with the holy Ganga. The Changal inscription of the same date mentions that a King named Sanjaya installed a Siva Linga, besides invoking the Hindu Trinity; Sanjaya himself being compared to Raghu, Sannaha and Manu.

In Borneo from a cave at Goenoeng Kombeng Hindu and Buddhist sculptures were found. Four sacrificial posts inscribed in Sanskrit verse and datable to A.D. 400 mention the *bahusuvarnika* sacrifice, gift of twenty-thousand kine, *danas*, like *bahudana, jivadana, kalpavrikshadana, bhumidana* while the fourth compares the donor with Bhagiratha, son of Sagara. The name Kundanga occurring in the first inscription was perhaps a merchant/adventurer from South India.[15]

Indeed, for ages, South-east Asia was the land of Hinduism.

Indo-China

According to the local tradition Cambodia Kamboja) and Annam (Champa) were brought under Indian influence by Kaundinya, a brahmana, who married Dana, a local princess, and took over the rule of the kingdom there. In all probability, he was, to a great extent, responsible for the introduction of Indian culture in Indo-China.

In Champa, the Vo-Canh Rock Inscription datable to 400 A.D. is the earliest document referring to *Visvajit* sacrifice, an orthodox Hindu sacrifice to be performed in one of the countries overseas. One of the two Cho-Dinh inscriptions, also datable to 400 A.D., is benedictory in character praying for the progeny of Bhadravarman and would perhaps point to the efforts of the Indian settlers, the anxiety to stabilise the rich heritage of India, as also to enrich the culture of the country they settled in. An inscribed stele from My-Son, rich for its ancient Hindu monuments, praises Bhadravarnam as versed in the four Vedas — *Chatur-vaidya*.

THE FIRE-WALKING CEREMONY

Walking over red-hot charcoal or white-hot stones, in honour of goddess Draupadi, is an ancient South Indian custom, to which references are found in the pre-Saka literature. From India, the rite seems to have travelled all over the world, wherever Indian races or religious ideas have permeated. In China and Japan, in Mexico and the Pacific islands, (particularly Society Islands, Tonga and Hawaii), the ceremony had been in practice for many centuries. In New Zealand also, the rite was formerly widely in vogue, but has died out within living memory, presumably because of the restrictions by the missionaries, Mr. Elsdon Best, writing on the subject, says, "So far as I can see in New Zealand, its purport was to add mana, *prestige and renown to the religious functions at which the ceremony was allowed to be performed. It was called Umu, because of the ovens (umu) at which the stones were heated".*

— A. KALYANARAMAN

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The majority of settlers in Cambodia hailed from South India. The kings assumed the title *dharma-maharaja* and their names ended with *varman*. Years were reckoned in the Saka era. Two epigraphs belonging to the Fou nan (fifth century A.D.) reveal that Vishnu and Buddha were worshipped while the Phou Lokhon (Laos) inscription speaks of the worship of Siva. The names of bhikshus Ratnabahu and Ratnasimha are to be found in the Vat Prey Vier Sanskrit epigraph. Thus it appears that Hinduism, including Buddhism, prevailed here but curiously enough the characteristic of this colonial Hinduism, is that it presents a blend of peculiarly different sects, which is less known in India. Siva and Buddha are often represented identically.[16]

From the foregoing it is clear that the well-known Vaidika ideal *kranvanto visvam aryam* (let us make everyone in the world a noble soul) was the foremost guide-line of the Indian missionaries. For their work they devised two systems, *samrat* and *parivrat* signifying political and religio-cultural movements. Normally, the way to infuse religio-cultural ideas was paved by the *parivrajakas*, who tried to gather information of all types and of all places from the pilgrim centres in India itself and planned their itinerary to foreign lands along with merchants. In case of any difficulty, the *samrat* perhaps was to take a forceful action according to the needs and circumstances. Samudragupta's sojourn might perhaps be considered to belong to this type of Hinduisation.

Since the scope of Vedic *Dharma* is very vast and all-pervading *dharyate anena iti dharmah* or *dhriyate loko'nena* or *dharati-lokam va*, it is but natural that the sages thought in terms of Universal Brotherhood (*vasudhaivakutumbakam*). But this goal of universal brotherhood could not be achieved without a missionary zeal, which they certainly possessed. Attempts of Asoka in sending missionaries to different parts of the world is only a part of the whole scheme of universal brotherhood, i.e. to make everyone an arya, i.e. a noble soul. The appealing simplicity of Buddhism found favour everywhere. With the revival of Saivism and Vaishnavism, a new spirit was infused and they followed the famous dictum, 'to become god one has to do godly deeds'.

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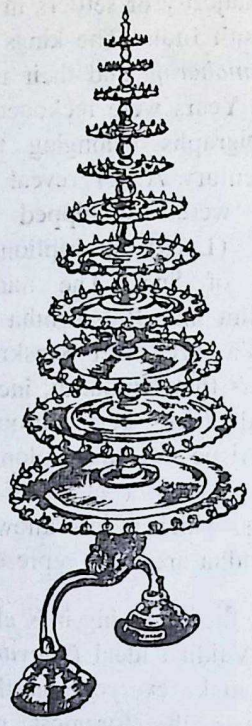

Ganesha Beyond the Indian Frontiers

M. K. DHAVALIKAR

Of all the gods and goddesses of the Hindu pantheon, Ganesha is the most interesting not only on account of his importance, but also because of his iconographical peculiarities. He is depicted with an elephant's head, a bulging belly and in a variety of poses. In point of time the god appears to be a late addition to the hierarchy of Hindu deities but, at the same time, it is noteworthy that he achieves a very exalted position in the hierarchy of gods and goddesses within a very short space of time. The general opinion seems to favour the view that his worship began sometime in 6th century A.D. and during the following two or three centuries we witness his rapid rise to prominence, so much so, that by tenth century an independent sect — of course within the folds of Hinduism — commonly known as the Ganapatya comes into being. Ganesha was also borrowed by other religious systems such as Buddhism and Jainism, and his worship spread almost all over Asia (except the western regions) where Buddhism and other sects of Hinduism became living faiths. Ganesha is still accorded a very high position by the Hindus and it is one of the most important deities worshipped in India today . . .

It appears that the worship of Ganesha began in the Gupta period around 4th-5th cent. A.D. and spread to other lands quite early. The Buddhist lost no time in borrowing the deity in their own pantheon and Ganesha travelled to distant lands along with Buddhism. Thus in South-east Asia he was worshipped as a Hindu deity whereas in the Far East, he was adored as a Buddhist deity. The following account amply shows that the elephant-headed god was worshipped almost all over Asia (except West Asia), and as such he is perhaps the only Hindu divinity whose worship was so widely distributed in terms of space and time.

Afghanistan

There are quite a few images of Ganesha which can be ascribed to the Gupta period but they are supposed to be rather doubtful specimens. There are, however, some images in Afghanistan which have recently come to light. Of these, one was found some years ago at Cardez and was subsequently removed to Kabul where it is now worshipped by the Hindu residents of Kabul in Dargah Pir Rattan Nath near the Pamir Cinema . . .

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On stylistic grounds also the image can be dated to the end of 5th and the beginning of 6th century. It depicts the god standing in the *alidha* pose, his hands, legs and the chest are muscular suggesting a strong Hellenistic influence. The trunk, which is broken, was turned to the left while the broken tusk is clearly indicated on the left. A close-fitting coronet on the head, a *necklet* (*kanthi*) fitting close in the neck are all noteworthy as in the Gupta sculptures of Sarnath. The ears have been camouflaged into foliage and this has misled earlier visitors into thinking that they were wings. The god had originally four hands, all of which are unfortunately broken. His *yajnopavita* is a snake with which he is said to have secured his belly full of *modakas* when, according to the story, the moon laughed at him from the sky. His undergarment is a short *dhoti* (*ardhoruka*) on which designs like lion's head (*kirti-mukha*), lotus buds and tasselled fringe of swallow's tail occur while the torso the belly, the *naga-yajnopavita*, the *urdhvamedhra* and various designs on his undergarment, all suggest that the inspiration is from Magadha. However, the anatomy of the figure, with an emphasis on muscular hands and legs, is clearly suggestive of the lingering Hellenistic influence.

Another interesting marble image of Ganesha is reported from Afghanistan. It was found at Sakar Dhar (Shankar Dhar), ten miles north of Kabul, from where are reported very interesting images of Surya and Siva.[1] It represents a standing Ganesha wearing an undergarment (*antariya*) which is characterised by the acanthus motif. What is remarkable is that the stem of the acanthus is intended to show Ganesha as *urdhvamedhra*, for the acanthus design appearing to hang on it. The bulging belly is not, however, of huge proportions that Ganesha is usually associated with. He wears a *naga-yajnopavita* with the knot simulating the snake's head. The chest is muscular as is common in Gandharan sculptures. The trunk rests sufficiently high above the left shoulder, a trait of early date. The right tusk is intact but the left is broken, suggesting that the image is a product of the recognised form of Ganesha as *Ekadanta*. The ears are symmetrically spread fan-wise which, superficially studied, may give the impression of wings. He has four arms ; the upper left arm is broken and missing. The two lower arms are seen resting on the heads of the attendant *ganas* who are looking up at Ganesha with devotion. The *ganas* superficially suggest similarity with Greek dolphins and actually show the curly locks of hair, the *kundalas* in the ears and the necklet which we meet in Gupta sculptures. The statue resembles the early Gupta sculptures and can therefore reasonably be dated to the 4th century. Stylistically it may fall in the transitional period of the art between the Kushana and the Gupta times. This can therefore be taken to be the earliest statue of Ganesha. It is indeed interesting that the Hindus of Kabul still worship this image in the Shore Bazar locality (Narsingdwara) of Kabul.

It is indeed curious and interesting, but equally significant, that the images of Ganesha of such an early date should be found not in the country where Hinduism flourished and still does but in a region where it did not survive. But it should be noted that even though Afghanistan is an independent sovereign country patronising Islam today, it was, at least, culturally a part of India — Vaishnavism, Saivism, Buddhism each by turn held its sway in this land of 'Ariana'. As a matter of fact parts of eastern Afghanistan formed a part of the Indian Empire of the Kushanas when Huvishka conquered that region. Besides, the images of a number of Hindu gods and goddesses found in Afghanistan also amply testify to the patronage of the Hindu kings of Afghanistan. It is, therefore, not surprising that some of the early representations of

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Ganesha should have been found in Afghanistan . . .

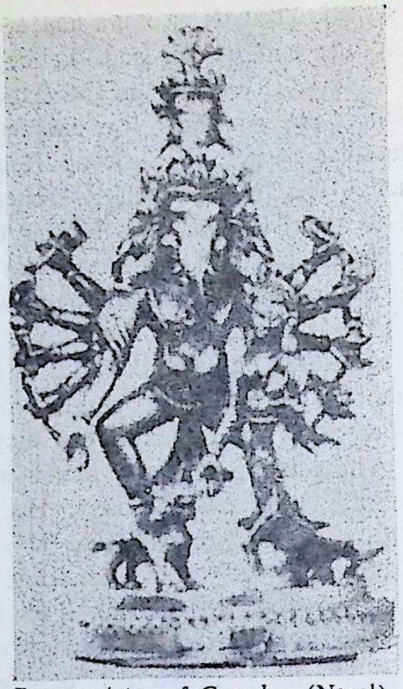
Nepal

It is difficult to state with precision anything regarding the exact date of the introduction of Ganesha in Nepal. According to one legend, Charumati, a daughter of Ashoka, built a temple of Ganesha in Nepal. This, however, is the legendary origin and there is no evidence to show that the worship of Ganesha was in vogue in Nepal at such an early date. The sculptural evidence demonstrates that his worship began sometime in the 8th century and became considerably popular by the 10th century. In Nepal he was worshipped by the Hindus, including the Buddhists. His adoration was taken over by Buddhism because he was the *Siddhidata* the 'bestower of success'. According to a Nepalese tradition, a mystic *mantra* in praise of Ganesha, called the *Ganapati-hridaya,* was disclosed to Ananda by Buddha at Rajagriha.

A large number of Ganesha images have been found in Nepal. Among these, mention should be made of two images at Kathmandu. They are rather unusual and are of considerable iconographical interest. They both show a rat under each foot of the god. Both have one head, but one has four hands while the other has sixteen and both embrace the Shakthi.

Heramba was the most popular form of Ganesha in Nepal. In this form he is usually shown with his *vahana* lion, has five heads, ten hands and on his lap is his Shakthi. However, an unusual image of Heramba Ganesha was found at Bhatgaon which is dated 1695. It has a rat instead of a lion as *vahana.* Yet one more interesting statue of bronze in the Museum fur Volkerkunde in Munich shows a rat under one foot and a lion under the other.

There are some temples of Ganesha in Nepal. Among these, one near Zimpi-Tandu



Bronze statue of Ganesha, (Nepal).

can be dated, on the basis of epigraphical evidence, to 8th-10th cent. A.D. Another temple of Siddha-Vinayaka is at Shanku. To the north of Thankot is a temple of Ganesha which has, in addition, the representations of *Sapta-matrikas.* It may incidentally be stated that the *Sapta-matrikas* are accompanied by Ganesha in India.

In the Nepalese harvest festivals, Parvati is represented as a young girl, accompanied by two boys Ganesha and Mahakala. It may be recalled in this connection that Ganesha is associated with harvest festivals in western India, particularly in Konkan.[2]

Tibet

Ganesha did not achieve as much popularity in Tibet as he did in Nepal. This may possibly have been due to the widespread Mahayana Buddhism in that land. However, a few images have been found in western Tibet where he was looked upon as a powerful guardian against demons and evil spirits. It is interesting to note that in this role of

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guardian his image was placed above the main entrance to Tibetan temples, including Buddhist temples. This is basically a Hindu tradition, for, we find in India from 8th century onwards that the images of Ganesha were carved on the entrance to Hindu temples. This entamblature block-*Ganesha-pattika* is to be found in all the Hindu temples of later period. It is therefore most likely that the tradition travelled to Tibet from India along with the worship of Ganesha....

Female forms of Ganesha are extremely rare. In India the most noteworthy is the Ganeshani in the 64 Yogini temple at Bheraghat (M.P.) In Tibet also we come across female forms of Ganesha. The Buddhist in Tibet depicted the female and male forms of Ganesha, as being trampled upon by Mahakala, Krishnamanjusiri and other Buddhist gods.

Ganesha was most popular in Khotan.[3] A number of bronze tablets and painted wooden panels were discovered by Stein in the course of his explorations of a stupa at Endere. Here some of the representations are in the classic Indian form whereas others can be distinguished by certain characteristics peculiar to Chinese Turkestan....

In the rock-cut temples of Bezaklik, there are several frescoes in which representations of Ganesha are found. They usually depict him seated with six arms, holding sun and moon, banner and probably the *matulinga*. Behind his head is a nimbus (*prabha-valaya*). An interesting feature of these representations of Ganesha is that the elephant face does not follow the usual representation of the god because the trunk somewhat resembles the snout of wild boar. However, the god being in the company of Siva and Kartikeya, there should be little doubt about his identity as Ganesha.

At Khaklik, about 75 miles from Khotan, two painted representations of Ganesha have been found. Of these, one depicts an emaciated Ganesha. Three of his hands are seen; they hold a bowl of sweets, goad (*ankusha*) and radish each. The upper left hand is not clearly seen. The god is shown wearing a *dhoti*-like lower garment (*antariya*) and an upper garment (*uttariya*).

Another figure shows Ganesha seated on a cushion with *prabha-valaya* at the back. He wears a crown and jewellery on his person. The trunk is turned towards right and he

ALMOST A WORLD CULT

The conception of Ganapati is not confined to Hinduism. Buddhism in the course of its evolution, absorbed this conception. It is claimed by some Bauddhas that a mystic mantra *in praise of Ganesha, called the* Ganapatihridaya, *was revealed by the Buddha himself to his favourite disciple Ananda at Rajagriha. When Buddhism spread to other countries, it took along with it some aspects of Hinduism including the conception of Ganapati. In China, for instance, the Tantric texts and practices were introduced by the Bauddha monks who went there. The doctrine of the* mandalas *of the two parts known as the* Vajra-dhatu *and the* Garbha-dhatu, *which was absorbed by the Mahayana from the* Tantras *became very popular in China. These* mandalas *are mystic diagrams wherein Vinayaka has his allotted place. In China, as well as in Japan, Ganesha is represented in two ways. The first is the representation of Vinayaka in single form, and the second is in double form. As regards the former, no comment is necessary. The second is evidently the result of Tantric influence. Here the figure is of two elephant-faced deities standing opposite each other, interlaced. The sectaries who worshipped this form adopted modes of secret ritual, and were evidently Tantrikas.*

—T. M. P. MAHADEVAN.

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appears to be looking at the female attendant on his left. He has four arms, each holding a radish, a *modaka*, an indistinct object and one hand is seen resting on the thigh. He wears a bluish lower garment.

Mongolia

With the introduction of Buddhism in Mongolia, Ganesha reached that land. Buddhism spread there through Tibet and the Tibetan monk Hphagspa carried Mahayana Buddhism into Mongolia in the 13th century and is said to have converted even the Emperor Kublai Khan. To the Mongols, Mahakala was only the manifestation of Siva and it was, therefore, quite natural that Ganesha should have become popular in Mongolia. The dancing form of the elephant-headed god (*Nritta-Ganapati*) is to be found among the "five-hundred gods of Nar-than". He is shown on his mount (*vahana*) rat which holds the jewel chintamani in its mouth. The four hands hold each an axe (*parasu*), radish (*mula-kanda*), bowl of sweets and a trident (*trisula*) which normally is an attribute of Siva.

According to a legend, the father of Hphags-pais said to have invoked Ganesha who took him up with his trunk, carried him to the top of Mount Meru and showing him the country of Mongolia said, "Thy son shall subjugate this whole country", which proved to be true.[4]

Ceylon

Much has been said about the elephant-headed dwarf (*gana*) which has been carved among the row of *ganas* sculptured on the Kantaka Cettinga stupa, near Mihintale which was uncovered in the course of excavations in 1934-35. The figure has been taken to represent the proto-Ganesha in the same way as Coomaraswamy is inclined to look upon the similar elephant-headed *gana* carved on one of the Amaravati railings in Andhra Pradesh. If, however, we accept the identification of these figures as representing proto-Ganesha,[5] we can reasonably expect the evolution of Ganesha in the Buddhist pantheon which, however, is not borne out by the available evidence. The figures only represent *ganas* supporting the superstructure and we are reminded of the description of Ravana's palace in the epic which describes it as being supported by caryatids.[6] Moreover the *Mahabharata* mentions that one of the *Maha-parsadas* of Siva was elephant-headed.[7] The Buddhists, probably, borrowed the idea of the *ganas* from the epics and very naturally the elephant-headed *gana* also came to be represented in Buddhist friezes of the early centuries of the Christian era.

A fine image of Ganesha is sculptured on a pillar in a Siva temple at Polonnaruva. It is carved in a niche crowned by a *Kirti-mukha*. The god is seated and has four hands of which the lower left holds *modaka*. In the temple of Subrahmaniam at Katargama, about 150 miles from Colombo, Ganesha occupies an independent position. He is worshipped even by Christians and Muslims.

Burma

The Burmese are professedly Buddhist and follow the Pali canon of the Southern school. Buddhism was introduced in Burma in the latter half of the 11th century. However, Hinduism appears to have already penetrated into Burma long before Buddhism. This is evident from innumerable images of Saiva and Vaishnava gods and goddesses which have so far been found in that country. There is abundant evidence — epigraphical and otherwise — to show the existence of a considerable number of Hindus, particularly Brahmins, in Burma as priests, astrologers, architects, etc., who probably occupied positions of influence and responsibility. This perhaps took place in the 5th-6th centuries A.D. during

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the time of the Imperial Gupta Rulers. It were these people who introduced and carried with them images of various deities of the Hindu pantheon.

A good number of Ganesha images have so far been found in lower Burma, for in upper Burma Mahayana Buddhism held sway. Ganesha being the god who removed obstacles and granted success in any undertaking, his images were carried by merchants and traders who went out of India in order to achieve success in trade and commerce beyond the seas. Their journey was extremely hazardous and full of dangers. It is, therefore, very natural that they carried with them small portable statues of Ganesha. Professor Ray rightly observes that, "Ganesha found popular favour mainly with the commercial section of the population".[8] In Burma, especially in the delta regions of lower Burma, Indian immigrants settled in large numbers. In this region, which was their commercial stronghold, a number of small images of Ganesha have been found. They are modest in size, crude in execution and are devoid of any artistic merit. They were probably carried from place to place by merchants and traders as they travelled far and wide in the country.

There are two interesting images of Ganesha in the Rangoon Museum. Both are small in size and are carved in low relief. One of them shows the god seated in *padmasana* and six armed. The attributes in his hands are not clearly visible. The upper left appears to be holding a discus (*chakra*) and a noose (*pasa*) while the lower hands hold the *bilva* fruit and the trunk respectively. Both the images betray poor workmanship.

Professor Ray has noticed fragments of images of Ganesha within the precincts of the Shwesandaw Pagoda, Pagan, where, along with other Hindu divinities placed at the corner of the different pyramidal structures as guardian structures as guardian deities of the Buddhist shrine.[9] However, a most remarkable Ganesha image was recovered sometime ago from the debris of the ruins of one of the temples of Pagan . . .[10]

Thailand

Thailand (popularly known as Siam) came into contact with India at a very early period. The stylistic evidence shows the influence of the Amaravati school on Siamese art in the early centuries of the Christian era. Later still, the Gupta, Pallava and Pala elements are noticeable in Siamese art. It appears that the southern part of Thailand came first into contact with India. It was easier for Indian traders to push further eastward from lower Burma into Thailand. This should explain the strong Burmese Hindu influence on the Mon art during 6th-8th century A.D.

The Mons were devout Hindus. Notwithstanding the fact that the Thais adhered to Buddhism later, Ganesha was popular among them all. Several statues of the god have been found. Among these those of the Ayuthian period are noteworthy. The early art of Ayuthia (Ayodhya) betrays strong Indian influence . . .

In the famous Hindu temple at Bangkok, there is an interesting bronze statue of Ganesha. He is shown with his legs superposed. He wears a *naga-yajnopavita*. In his right hand is to be seen the broken tusk while in the left is a manuscript. This can be taken, with a reasonable amount of certainty, to be the representation of Ganesha as a scribe (*lekhaka*) for the sage Vyasa who is traditionally supposed to have dictated the whole *Mahabharata* to Ganesha. This is not unlikely in view of the fact that the great epic had already reached as far as Cambodia by 6th century. It may also suggest Ganesha's association with knowledge (*jnana*).

Cambodia

Legendary accounts show that India came into contact with Cambodia at quite an early

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period. Tradition tells us that about the early centuries of the Christian era a Brahmin by name Kaundinya journeyed to the coast of Cambodia and established a kingdom there. He Indianised the country completely, and the Chinese reports state : "They worship the Spirits of Heaven and made images of bronze. Those with two faces have four arms and those with four faces have eight arms".[11] These are obvious references to Hindu gods and demonstrate how deep the Hindu influence had penetrated into Cambodia.

Cambodia is extremely rich in sculptural remains and there are innumerable images of Hindu, including Buddhist divinities. Just as in Burma and Thailand, in Cambodia too a number of Ganesha images have come to light. As already observed, the *Mahabharata* was known in Cambodia as early as the 6th century. It, therefore, seems likely that they knew Ganesha from an early period. This is confirmed by the evidence from the inscriptions of Angkor Borei, dated 611 A.D., which records the grant of slaves to the temple which was dedicated to several deities of which one was Ganesha.[12]

One temple at Prasat Bak (10th century) was apparently dedicated to the worship of Ganesha. Ganesha is also depicted in the scenes in Bung Meglea and his statues have also been discovered in the vicinity of Kuk Trapeang Kul temple. Several other loose sculptures have also been found from time to time. Ganesha is known as 'Prah Kenes' in Cambodia and his representations can be distinguished on account of certain characteristic features. First and foremost, he is never shown as pot-bellied and bulky. He is usually shown sitting cross-legged and with two hands. The trunk is almost straight and curled down at the end ; sometimes it is upturned also. Another noteworthy feature is that the pre-Khmer images of Ganesha, as a rule, are not shown with head-dress of any sort, However, towards the 8th century we find

STRANGE BUT TRUE

Our definite knowledge of the spread of Indian culture in all its aspects, beyond India, begins from the third century B.C., and we are in a position to say that in the course of ages that culture was spread almost all over Asia, from Armenia to Japan, and from Eastern Siberia to Ceylon and the islands of Indonesia; even further beyond, it left its impress upon other cultures.

The story of the spread of Buddhism since the time of Asoka, about the middle of the third century B.C., is well-known. Far less known is the fact that Hinduism i.e. the Puranic form of Brahmanical religion, was also spread in all parts of Asia, and abundant traces of Hinduism and other aspects of Indian culture associated with it still remain in various regions of the continent. It would, perhaps, be a news to many that there was an Indian colony in the region of the Upper Euphrates river, to the west of Lake Van, as early as the second century B.C., and the temples of Hindu gods, like Krishna, erected there were destroyed by the Christian monk St. Gregory early in the fourth century A.D., after defeating the Indians who stoutly resisted the iconoclastic fury of the Christians. It is hardly necessary to refer to the numerous magnificent remains of Hindu temples in Indo-China and Indonesia to prove the nature and extent of the missionary zeal of the Hindus in remote parts of Asia.

This great truth about Hinduism was hitherto ignored or obscured by the fact that there is no evidence of such missionary spirit of the Hindus during the last one thousand years or more. It was Swami Vivekananda who revived the old missionary spirit of Hinduism towards the close of the nineteeth century A.D.

SOURCE : *India's Contribution to World Thought and Culture.*

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Ganesha wearing an ornate *karanda-mukuta*. They are usually bare to the waist and are shown wearing a *naga-yajnopavita*.

One of the most remarkable images of Ganesha is in a private collection at Speak Thmar Kendal. It depicts the god sitting in a cross-legged posture. He has two hands and wears a tall conical head-gear. Curiously enough, he has four heads. It may be especially mentioned that four-headed forms of Ganesha are extremely rare and the only parallel that can be cited is from Ghatiala (Rajasthan) in India where four Ganesha images are carved on the top of a column in cardinal directions . . .

Champa

To the east of Funan and Cambodia was situated the kingdom of Champa, which is now occupied by the central and southern Annam. The very name Champa is thoroughly Indian and it is clear from the monuments, statuary and inscriptions found in that ancient country that the early civilisation flourishing there was due to strong influence from India. . . .

There is epigraphical evidence to show that temples were erected and dedicated to Ganesha. One such sanctuary was at Po Nagar. From the cultural evidence it appears that Ganesha was quite popular during 7th-8th centuries A.D. A most impressive statue of Ganesha was discovered at Mi-so'n where a Saiva shrine was found.[13] . . . The statue is dated to about 8th century. As compared to the Khmer representations of Ganesha, this image appears rather bulky. It is characterised by rather coarse plastic treatment. Another seated image was also found at Mi-so'n.[14] Yet the most interesting is the Ganesha image in the Saigon Museum. It is unfortunately in a mutilated condition. It shows the god seated, and with two hands. Curiously enough it has three deep-set eyes. He also has a small *prabha-valaya* at the back. According to Boisselier, it is the only representation of its kind in the whole of South-east Asia . . . [15]

Java and Bali

It appears that Java was known to Indians from a very long period, for the *Ramayana* refers to the islands as Yava-dvipa. In all probability the first contacts were made about the beginning of the Christian era, if not earlier. Hinduism began to spread in these islands during the time of the great Gupta monarchs in 4th-5th centuries, and Saivism became a most predominant faith. Innumerable sculptures of Brahmanical gods and goddesses have been found in Indonesia. In Java, however, there does not appear to be a cult of Ganesha and no temples were dedicated to him but his images have been found in the temples of Siva.

Among the statues of Ganesha in Java the most primitive is the one discovered in west Java.[16] The carving is very crude and the statue appears to be unfinished. Some scholars would like to assign it a very early date only because it is so primitive. However, the image appears unfinished and it is therefore extremely difficult to date it with precision. Another early Ganesha statue is a small bronze which is now in the British Museum . . .

The stone statue of Ganesha found on the Dieng plateau is believed to be the most ancient representation of the god in Java.[17] It appears that, stylistically at least, it may be later than the preceding one. It shows the Ganesha sitting, with four hands; the proper right hand holding the broken tusk and the left the bowl of sweets while the upper two hold a *parasu* and a *akshamala*. He wears armlets, bracelets, a necklace and a *naga-yajnopavita*, but there is no crown on the head.

One of the finest statues of Ganesha from Chandi Banon is now housed in the Djakarta

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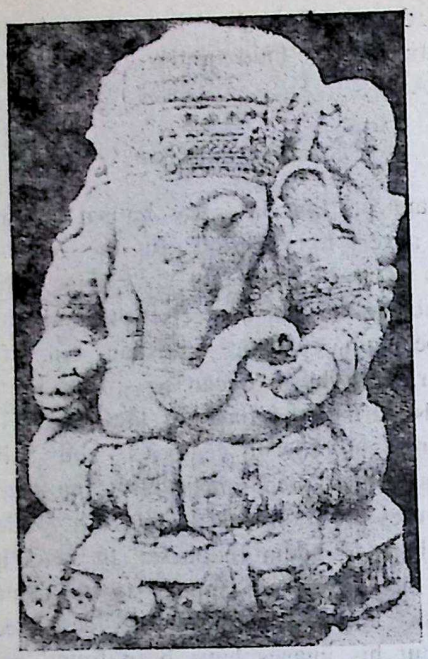
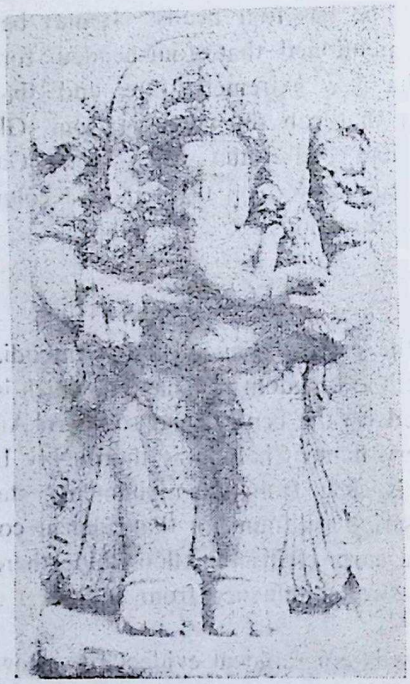


Stone statue of Ganesha, Bara (Java).

Museum.[18] Practically nothing now remains of Chandi Banon, a Saivite monument near Borobudur. The statue depicts the god seated and wearing a flowered garment and jewellery. In the right hand he holds a broken tusk and a rosary while in lower left hand is a bowl of sweets. The object in the upper left hand is broken.

The use of skull ornaments in the representations of Ganesha images is a purely Javanese conception. This happened because of Ganesha's association with Siva who, in the form of Bhairava, wears a garland of skulls (*kapala-mala*). This is best illustrated by the Ganesha image of Bara. According to the chronogram in words on its pedestal it is dated 1239 A.D. in the early Singhasari period.[19] The god carried his usual attributes but a number of skulls are seen on the pedestal. Ganesha is the god who removes all dangers and difficulties. In this case he is himself protected by a large Kala head against dangerous influences threatening him from the rear. The large canines and the long tongue of the Kala recall modern Balinese masks. The back hands of Ganesha are at the same time used for the claws of the Kala. Very similar arrangement of skulls is also seen in the statue from Chand Singhsari.[20] It shows the god standing with the usual attributes in his four hands. He wears elaborate jewellery in the making of which skulls are used.



Ganesha statue from Chandisinghasari (Java).

Borneo

It is indeed surprising that Hinduism should have penetrated as far as Borneo in the 5th century or even earlier. This is evident from an epigraphical record discovered at Kotei which records certain Hindu rites performed by Brahmins . . . It seems that the idol is taken to be contemporaneous with the Kotei epigraphs of 5th century and is thus supposed to be one of the oldest statues of Ganesha known so far. This dating however, is not supported by stylistic evidence. Furthermore, it should be borne in mind that the statue originally belonged to some temple on the banks of river Mahakan whence it was brought

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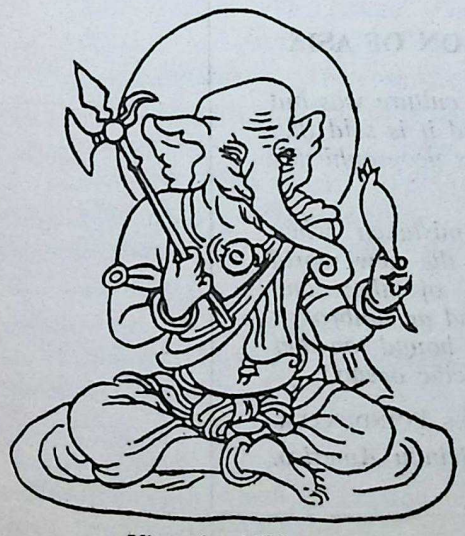
and deposited in the cave. On stylistic grounds it can be assigned to 8th century.

Another statue of Ganesha from Borneo shows the deity seated with fan-shaped ears and almost straight trunk which appear to be the characteristic of Borneo statues of Ganesha.[21] . . .

China

Ganesha probably reached China through Central Asia and Chinese Turkestan. However, it appears to have reached there at a very early date, for there are two early representations of Ganesha in China. One is a fresco in the rock-cut caves at Tun-huang and the other is a stone-image carved in low relief in the rock-cut temple at Kung-hsien. The former is depicted along with other Hindu deities such as the Sun, the Moon and the Hindu god of love, Kamadeva and the *Navagrahas*. On stylistic grounds it can be dated to the 6th century. The stone image at Kung-hsien can be dated on the basis of inscriptional evidence, to 531 A.D. It, thus, becomes the earliest dated image of Ganesha. He is shown seated in the true Indian cross-legged posture. He has two hands, the right one holding lotus and the left, the chintamani jewel. The inscription refers to him as the 'Spirit King of Elephants'.



Vinayaka (China).

Ganesha *or* Ganapati, *"Chief of the* Ganas" *(a class of demigod attendant on Siva), another son of Siva and Parvati, is one of the best-known Indian divinities in the West. He has an elephant's head with one broken tusk and a fat paunch, and he rides on a rat. Among the latest of the gods of the Hindu pantheon, he is not attested before the 5th century A.D., and he was of little importance before the Middle Ages. Evidently he is the survival of a primitive non-Aryan elephant god, but in Hinduism he has become mild and cultured. He is the "Lord of Obstacles"* (Vighnesvara), *and is worshipped at the beginning of all undertakings to remove snags and hindrances. He is particularly interested in literary and educational activities, and is the patron of grammarians; manuscripts and printed books often begin with the auspicious formula* Sri-Ganesaya-namah, *"Reverence to Lord Ganesha".*

— A. L. BASHAM.

Two forms of Ganesha were known to the Chinese and the Japanese. Of these, Vinayaka was the single form and the Kangi-ten was the double form. There are many representations of Vinayaka who is usually shown seated. He has two hands, left holding a radish and the right holding a parasu. Notwithstanding the fact that there is documentary evidence to show that the double form was secretly worshipped in China as late as 11th century no images of the double form have been found. This may perhaps be due to the ban on the worship of Kangi-ten imposed by Emperor Chen Tsung in 1017 by an edict.

Japan

It appears that Ganesha was unknown in Japan till 9th century. But once his worship was introduced by Kolso Daishi, a Buddhist, the god became quite popular and his statues

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in the Vinayaka form were made and temples were dedicated to him. He was often shown standing with two, four or six arms, and usually with a smiling countenance. In the Kakuzen-cho form he was shown with three heads,

Kauji-Ten (Japan)

each having three eyes and in his four hands he held a sword, a radish, a modaka, and sceptre. He was supposed to be seated on a mountain and was referred to as 'King of Elephants'.

In the double form Kangi-ten Ganesha was worshipped not publicly in temples but secretly. It was a secret esoteric cult, based on the doctrine of yoga.

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AMERICA - EXTENSION OF ASIA

"America in race and culture was but an extension of Asia; and it is said that in pre-glacial times it was geographically so.

"Columbus was not mistaken when he called the people of the new world "Inidans." They were of that and kindred mixed races, and an unbroken line of blood and culture bound together the two shores of the Pacific ocean."

— EMBASSADOR MILES POINDEXTER.

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Indian Influence on the Geographical Names of South-East Asia

D. C. SIRCAR

THERE are many cases in which the same names are found to be borne by different localities either in the same territory or in different countries. Such cases may be divided into two classes, viz., accidental and deliberate.

In the geography of modern India, we have at least three places called Patna, e.g. (1) head-quarters of the Patna District of Bihar, situated at lat. 25° 37′, long. 85° 12′ 31″; (2) headquarters of the former Patna State now merged in Orissa, standing at lat. 20° 36′, long. 13° 9′; and (3) town in the Belgaum District of Maharashtra, 20 miles to the west of Belgaum, at lat. 15° 52′, long. 75° 18′. There is no link among these localities excepting the fact that the same name, Patna, which is derived from the Sanskrit word *pattana* meaning 'a township', applied to them. Similar is the case with the several places called Navagrama (usually written in English as 'Nowgong'), literally 'a new village or habitation'. The case of localities called Puri, Nagara and Nagari, which are the stereotyped latter part of names like Purushottamapuri, Rajapuri, Pataliputra-nagara (Srinagara), Malavanagara and Madhyamikanagari is not quite different. Besides cases like the above cited from India, the same name is sometimes found to be borne by different localities in different parts of the world. Thus Delhi is not only the name of the capital of India but also of the chief town of the Delaware Country in the State of New York, U.S.A., which is situated on the northern bank of the Mahawk branch of the Delaware river, 70 miles west-south-west of Albany. The name of the Bihar State in India is likewise borne by a Country of Upper Hungary, which bordered on Transylvania, was intersected by the Korosh river and had its headquarters at Groswarden. Similarly, the name of Korea is borne by a well-known country of Eastern Asia as well as by one of India's native States, the headquarters of which (also called Korea, lat. 23° 6′, long. 82° 26′) lay 153 miles north-west of Sambalpur (Orissa) and 135 miles South-west of Sherghati Gaya District, Bihar).[1]

These are all accidental cases, in which a place has no connection with its namesake or namesakes. There are, however, cases in which the name of one place was purposely applied to another. Thus the Brahmanas of Sravasti (modern Set-Mahet on the borders of the Gonda and Bahraich Districts, U.P.) and Pataliputra (near modern Patna in Bihar) are believed to have settled in large numbers respectively in the region called Pahuniyojana in the Hili-Balurghat area of North Bengal and at Cuddalore, headquarters at the South Arcot District of Tamil Nadu. As a result, Pahuniyojana became famous as Sravasti and Cuddalore as Pataliputra.[2]

The geographical names in many of the territories of South-East-Asia, where Indian culture spread, exhibit Indian influence very considerably. Because Sanskrit or Pali became the language of administration and culture in the said countries, it is only natural that a

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large number of localities in them would bear Indian names or would at least have Indian names side by side with indigenous ones. In some cases, the former are mere translations of the latter. The Indian custom of naming a town after a deity or a king or its builder was adopted in the countries concerned. In some cases, as in respect of Campa and Kambuja, the Indian names appear to have been selected because the sound of the indigenous names suggested them. These cases and those indicating deliberate introduction of the name of well-known Indian localities exhibit Indian cultural influence more clearly.

In Burma

The desire of the colonist to import familiar place names in their land of adoption is very prominent in Burma wherein we have an exceptionally large number of well-known Indian geographical names. The name Maurya applied to Mweyin on the Upper Irawadi is supposed to be the origin of Maueura of Ptolemy's Geography (2nd century A.D.), while Srikshetra (Prome) and Hamsavati (Pegu) are supposed to be older than the 5th or 6th century A.D.[3]

Some important old Indian names in Burma are Aparanta, Avanti, Varanasi, Campanagara, Dvaravati, Gandhara, Kamboja, Kailasa, Kusumapura, Mithila, Pushkara, Pushkaravati, Rajagraha and others, the names Sankasya (Tagaung on the upper Irawadi), Utkala (from Rangoon to Pegu) and Vaisali (modern Vethali in the Akyab District) also falling in the same category.[4] The name of the celebrated river Irawadi reminds us of the Iravati (modern Ravi), one of the great tributaries of the Indus. The list, however, may be multiplied to any length. The legends about Buddha and even scenes of subsequent episodes in the history of Buddhism and in the lives of the previous Buddhas and of holy men have very often been located in Burma. Such a deliberate attempt to create a New India is not found in the other Indian colonies.[5]

Among Sanskrit-Pali names, mention may also be made of Golanagara or Golamrittikanagara (modern Ayetthema, 20 miles north of Thaton, *Gola* being supposed to stand for Gauda),[6] Kalasapura (to the south-east of Prome about the mouth of the Sittang river),[7] Ramapura (Moulmein), Ramanyadesa (Lower Burma)[8] and Sri (Bhamo or Tagaung).[9] The four principalities of Pusharavati, Trihakumbha, Asitanjana and Ramyanagara were situated in the Rangoon area, while Ramavati and Dhanyavati (modern Raktaingmyu) were situated in Arakan.[10] The city of Srikshetra has been located at Hmawza near Prome, while Sudharmapura is modern Thaton and the city of Arimardanapura is Pagan which was situated in the region of Tattadesa and the kingdom of Tamradvipa.[11] King Kyanzitta (1084-1112 A.D.) of Arimardanapura built the Ananda temple at Pagan, and this masterpiece of Burmese architecture had been designed on Indian models.[12] Jayasimha (Zeyatheinkta), who died in 1210 A.D., built the Mahabodhi temple in imitation of the celebrated temple at Bodhgaya in the Gaya District of Bihar.[13]

The capital of the Chandra dynasty of Arkan was Vaisali, mentioned above, though king Anandachandra is described as the ruler of Tamrapattana.[14]

Names in Kambuja and Campa

The name of the Kambuja country (Cambodia) reminds us of Kamboja or Kaamboja of Indian literature.[15] There were many cities, bearing Sanskrit names, in this land, such as Tamrapura, Adhyapura, Dhruvapura, Jyeshthapura, Vikramapura, Ugrapura and others.[16] Of these, the name Vikramapura was borne by a celebrated city of Eastern India, which was the capital of the Chandra (10th and 11th centuries A.D.) and other dynasties of Bengal

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and was situated in the present Dacca District of East Pakistan.[17] Many such cities of Kambuja were named after their royal founders, e.g., Sreshthapura, Bhavapura, Isanapura, etc.[18]

Sreshthapura, capital of Kambuja which was built by Sresthavarman (probably the second ruler of that name), was in the vicinity of the Vat Phu Hill near Bassac in Laos, which was known as the Lingaparvata.[19] King Isanavarman (first half of the 7th century A.D.) transferred his capital to Isanapura (so called after him) which is identified with Sambor-Prei kuk.[20] In the eighth century A.D., we hear of a few kingdoms in Kambuja, such as Sambhupura. Aninditapura and Vyadhapura, the first of which has been satisfactorily identified with Samber on the Mekong.[21]

King Jayavarman II (9th century A.D.) of Kambuja is said to have fixed his capital first at Indrapura and changed it successively to Kuti, Hariharalaya and Amarendrapura. For sometime, he is also said to have fixed his abode on the top of the hill called Mahendraparvata.[22] Indrapura has been located in the north-eastern part of Kambuja, while Kuti has been identified with Bantay Kdei to the east of Ankor Thom and Hariharalaya with Poluos, 13 miles to the south-east of Battambang, about 100 miles to the north-west of Ankor Thom. The Mahendraparvata has been identified with the Phom Kulen hill to the north-west of Ankor Thom.[23] Yasovarman (acc. 889 A.D.) built the city of Kambupuri which was later called Yasodharapura.[24] Isvarapura (where the temple of Tribhuvanamahesvara was built in 976 A.D.) has been identified with modern Banteay Srei, while Jayavarman V built, Jayendranagari about 978 A.D., at the centre of which stood the Hemegiri or Hemgiri or Hemasrinigagiri which is the name of Mt. Sumeru so famous in Indian mythology.[25]

The early kings of Campa, like Bhadravarman, ruled from Campapura over the dis-

The diffusion of India's cultural immensity over the vast expanses of Asia and other continents is a glorious epic of human achievement in the domain of thought and its expression in space and time.

Beyond the shimmering blue waters of Lake Baikal in the heart of Eastern Siberia lie monasteries studded with Indian images and silken scrolls of Tantric deities.

A little below lies the Mongolian People's Republic which has one of the richest treasures of translations of thousands of Sanskrit works, and rare icons of India's divinities like Mahakala, Kali, Ayushi, Taradevi, and so on.

From the Central Asian sands have been exhumed Sanskrit manuscripts, rare works of art, unique administrative documents in Prakrit, exquisite murals and objects of a high material culture -- all imbued with the spirit and form of India.

In the Far East, the sprawling mainland of China has preserved a rich heritage of the art, literature and philosophy of India. Stories of the Mahabharata in the classical Japanese theatre, the art traditions of Ajanta at Horyuji Temples, or Sanskrit mantras, all are ageless symbols of India's contribution to Japan's evolution.

The Tibetan books on medicine, astronomy, grammar, rhetorics and poetics are inspired by Indian works of similar description.

The skyline of temples in Bangkok, Sanskrit words in the Thai language, Ramayana as the supreme expression of Thai theatre, Shaiva ceremonies at the Royal Court — are parts of the stream that flows in the heart of Thailand from the deep of India's being. The enthralling stupa of Borobudur, the Shiva temple of Prambanan, the presence of Hinduism in Bali, are some of the facets of the dynamics of our cultural spectrum in the isles of Indonesia.

Source : "India's Contribution to World Thought and Culture"

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tricts of Amaravati, Vijaya and Panduranga.[26] Among these, Campapura and Amaravati are well-known names of Indian localities. Campapura was the capital of the ancient Anga kingdom and has been located in the suburbs of Bhagalpur in Bihar.[27] The name Amaravati borne by the mythical capital of the gods, was also applied to Indian cities, while Vijayapura, Vijjayapuri or Vijayanagara were often found among the names of Indian localities.[28] Panduranga is found in South Indian History as a person name.[29] After the Kambuja occupation, Campa was divided into two parts, the Northern with its capital at Vijaya and the Sothern having the capital at Rajapura (In Panran).[30]

In Bali, Borneo etc.

In Bali, the streams are named after famous Indian rivers, e.g. Ganga, Sindu, Yamuna, Kaveri, Sarayu and Narmada, though the people admit that the said rivers really belong to Kling (the same as Indian 'Kalinga'), i.e. India.[31]

In Borneo, a locality is given the name of Vaprakesvara,[32] while in Java, we have canals named after the Chandrabhaga (modern Chenab, tributary of the Indus) and Gomati (modern Gomal or Goomti).[33]

The name 'Java' is derived from Sanskrit 'Yava-dvipa' (the Barley Island) which is transliterated in Greek as 'Iabadios' in the Geography of Ptolemy.[34] The name of Sumatra is said to be derived from the Sanskrit word *samudra* meaning 'ocean' and, in that country, there was the famous city of Srivijaya (modern Palembang) which was one of the capitals of the kings of the Sailendra dynasty. The Indragiri was situated in Eastern Sumatra.[35]

The name of the Malay Peninsula reminds us of the same name applied to the *Kulaparvata* identified with the Travancore hills and the southern spurs of the Western Ghats.[36] The territory called Tamralinga was situated on the eastern coast of the Peninsula.[37] One of the capitals of the Sailendras of Indonesia and Malaysia was Kataha (Tamil Kadaram, modern Kedah near Penang), the territory around which was the Katahadvipa of Sanskrit literature.[38]

The early habitat of the Thai people in Yunnan was called Nan-chao by the Chinese'; but it was known in Indo-China as Gandhara, a part of which was also called 'Videharajya and the capital of the territory was Mithila.[39] There were the famous Pippala cave, the Bodhi tree, the sacred hill of Gradhrakuta and many other localities associated with Buddhism.[40] In the 13th century, the Arab writer Rashiduddin calls the country Gandhara and says that its people came from India and China.[41] Among Thai States to the west and south of Yunnan, the Chinese mention a Brahmana kingdom of Ta-tsin to the east of the mountain ranges bordering Manipur and Assam and another in the east beyond the Cindwin river. A group of Thai States, united in a loose federation and occupying the region between the Irawadi and Salween rivers, was known as Kausambi. Some small States extending from the frontier of Yunnan to those of Cambodia and Thailand included Suvarnagrama. Unnargasila, Yonaka-rashtra Haripunjaya, etc.[42] According to the chronicles, the first Thai prince to settle on the southern bank of the Mekong was Brahman (Prom) who built the city of Jayaprakara in the Chieng Rai District in the 9th century A.D.[43]

Many of the geographical names mentioned above, e.g., Gandhara, Videha, Mithila and Kausambi, are famous in the ancient history of India. The Gandhara country had its capitals at Takshasila in the Rawalpindi District and Pushkaravati or Pushkalavati in the Peshawar District, both now in West Pakistan.[44] Vidahad was roughly identical with Tirabhukti (modern Tirhut in North Bihar) and had its capital at

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Mithila (modern Janakpur in the Nepalese Tarai).[45] Kausambi was the capital of the Vatsa kingdom and has been identified with modern Kosam in the Allahabad District of U.P.[46]

The first Thai kingdom of importance in Siam or Thailand was that of Sukhodaya (Sukhothai) founded by the Chief Indraditya in the 13th century A.D. King Ram Khamheng (c. 1280-95 A.D.), who held the throne for a few years after the death of Indraditya, annexed Hamsavati or Pegu in Lower Burma. Besides the city of Sukhodaya, the said kingdom had a second capital called Sajjanalaya, and the kingdom was therefore called Sajjanalaya-Sukhodaya. One of the States acknowledging the supremacy of Sukhodaya was Lopburi (Lavapuri).[47]

West of Isanapura, i.e. Cambodia, Hiuen-tsang places the kingdom of Dvaravati whose memory is preserved in the official names of the Siamese capitals Ayutthaya (Dvaravati sri-Ayudhya, Thawarawadi-Sri-Ayudhya) founded in 1350 A.D. and Bangkok founded in 1782 A.D.[48] According to tradition, the Mons regarded Sudharmavati (Thaton at the mouth of the Sittang in Burma) as the centre of their race. To the west of Dvaravati, I-tsing places the kingdom of Srikshetra (Prome in Burma).[49]

The names Lavapuri, Dvaravati, Ayudhya and Srikshetra remind us of the Indian place names Lavapura (Lahore),[50] Dvaravati or Dvaravati (Dvaraka, capital of the Yadava-Satvata Vrisinis in Gujarat),[51] Ayodhya (capital of the ancient Ikshvakus in the Faizabad District)[52] and Srikshetra or Jagannatha-kshetra (Puri in Orissa).[53] It should, however, be remembered that Jagannatha-kshetra or Puri might not have attained celebrity before I-tsing visited South-east-Asia about the close of the 7th century A.D.

In Ceylon, almost all important geographical names had their Sanskrit forms. Some such names are Abhayagiri, Anuradhapura, Gupta-sala (Guptasala, Buttala), Punikhagrama, Jarjaranadi, Dirghavapi, Gangasripura (Gampala) Giritata, Jambudroni, Jayaganga, Jayavardhanapura, Jetavanarama, Kalavapi, Kalyani, Kanavapi, Lanka, Mandalagiri, Rambhavihara, Mahatirtha, Nagadvipa, Ratnadvipa, Ratnapura, Rohana, Simhagiri, Simhapura, Suvarnabhumi, Tamaraparini, Tisiyavapi, Tisiyamahagrama, Vatagiri, etc. Besides these, there are names like Malaya, Nalanda and Ujjayini which are particularly borrowed from India.[54]

Malaya (derived from the Dravidian word *malai,* a 'hill' is the name of one of the seven Kulaparvatas of Bharatavarsha or Kumaridvipa.[55] It is the source of the rivers Kratamala (modern Vaigai) and Tamaraparni (modern Tambaravari) and has been identified with the Travancore hills together with the southern spurs of the Western Ghats.[56] In Ceylon, the hilly region in the south was called Malaya and, in later times, it was treated as a special province (sometimes including the district of Dakshinadesa) under an official called Malaya-raja who was generally the king's younger son. The Ceylonese chronicles also apply the name Malaya to the mountainous region of Ramanya or Burma.[57]

Nalanda was one of the foremost Buddhist religious establishments at the site of modern Bargaon near Rajgir (ancient Rajagraha) in the Patna District of Bihar. The same name was applied to a village in the Central Province of Ceylon. It is often mentioned in the accounts of the campaign of king Parakrama-bahu I.[58]

Ujjayini is one of the oldest cities of India, situated on the Sipra river in West Malwa. The city is famous for the great temple of the god Mahakala (Siva). It was the capital of the ancient Avanti country and people. It is now the headquarters of the District of that name in the old Gwalior State incorporated in

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Madhya Pradesh. In Ceylon, the name Ujjayini was applied to a city founded by Vijaya's Minister Acyutagamin.[59]

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4 *Ibid.* p. 216.
5 *Loc. cit.*
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13 *Ibid.* p. 218.
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16 R. C. Majumdar, *op. cit.*, p. 181.
17 N. G. Majumdar, *Ins. Beng.*, Vol. III. pp. 2, 15, 59, etc.
18 R. C. Majumdar, *loc. cit.*
19 *Ibid.*, p. 162.
20 *Loc. cit.*
21 *Ibid.*, p. 163.
22 R. C. Majumdar, *op. cit.*, p. 166.
23 *Loc. cit.*
24 *Ibid.*, p. 170.
25 Coedes, *op. cit.*, p. 117. *Meru* or *Sumeru* was conceived as a mountain of gold, while *Hemagiri* means a golden mountain' and *Hemasriniggagiri* ' a mountain with golden peaks.'
26 R. C. Majumdar, *op. cit.*, p. 101.
27 Sircar, *Cosm, Geog. E. Ind. Ltt.*, p. 35, note 6; pp. 152, 155.
28 One of the old cities named Vijaya is Vijayapuri-capital of the Ikshvakus (3rd and 4th centuries A. D.) lying in the Nagarjunakonda valleyin the Guntur,*i* District of Andhra Pradesh. See Srcar,i *Select Inscrptions*, p. 235, note 3.
29 *Cf.* the name of Pandaranga I and II in N. Venkataramanayya's *The Eastern Chalukyas of Vengi*, p. 347.
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31 *Ibid.*, p. 87.
32 Sircar, *Select Inscriptions*, 1965, p. 499.
33 *Ibid.*, pp. 502–03; Cosm. Geog. E. Ind. Lit., pp. 88–84.
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36 Sircar, *Cosm. Geog. E. Ind. Lit.*, pp. 55 (note 88) 70, etc.
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39 R. C. Majumdar, *op. cit.*, p. 225.
40 *Ibid.*, p. 226.
41 *Loc. cit.*
42 *Loc. cit.*, Haripunjaya comprised modern Lamphun and Chieng Mai in Northern Siam (*ibid.*, p. 197).
43 *Loc. cit.*
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45 *Ibid.*, p. 78.
46 *Ibid.*, p. 72.
47 Majumdar, *op. cit.*, p. 229; *cf.* p. 171.
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50 *See* Dey, *Geographical Dictionary*, 1927, p. 114.
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57 Malalasekera, DPPN, S. v. Malaya.
58 *Ibid.*, s. v. Nalanda.
59 *Ibid.*, s. v. Ujjeni, B. C. Law Confuses the Indian and Ceylonese Ujjayinis and says that the capital of the Avanti people in Western India was built by Achyuthagamin. See *Historical Geography of Ancient India*, p. 332. The Age of Imperial Unity (*History and Culture of the Indian People*, Vol. II), ed. Majumdar, p. 14. Malalasekera (*loc. cit.*) regards the *nigama* of Ujjayini mentioned in the Buddhavamsa commentary as a third locality.

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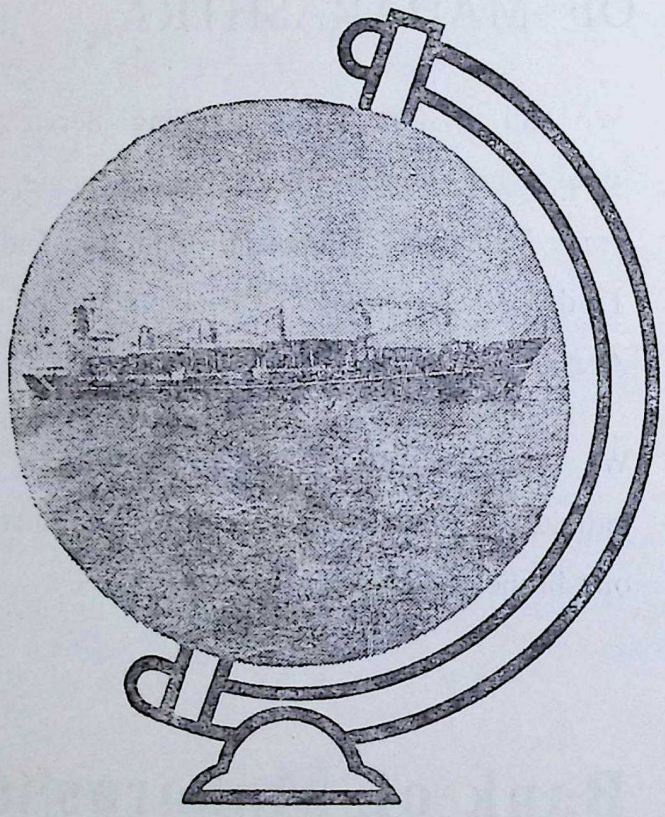

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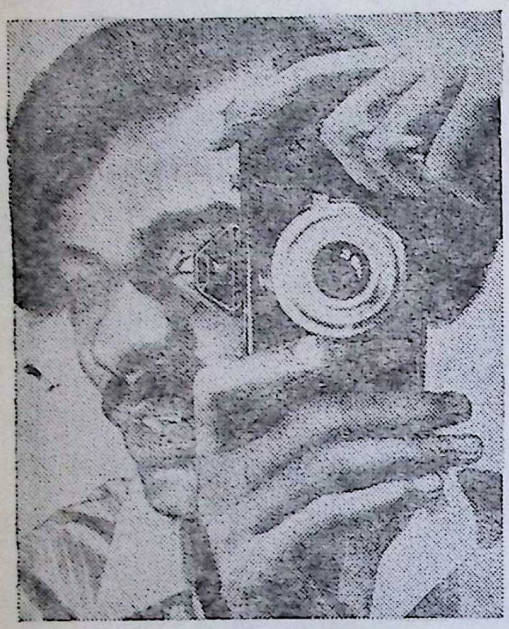

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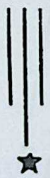

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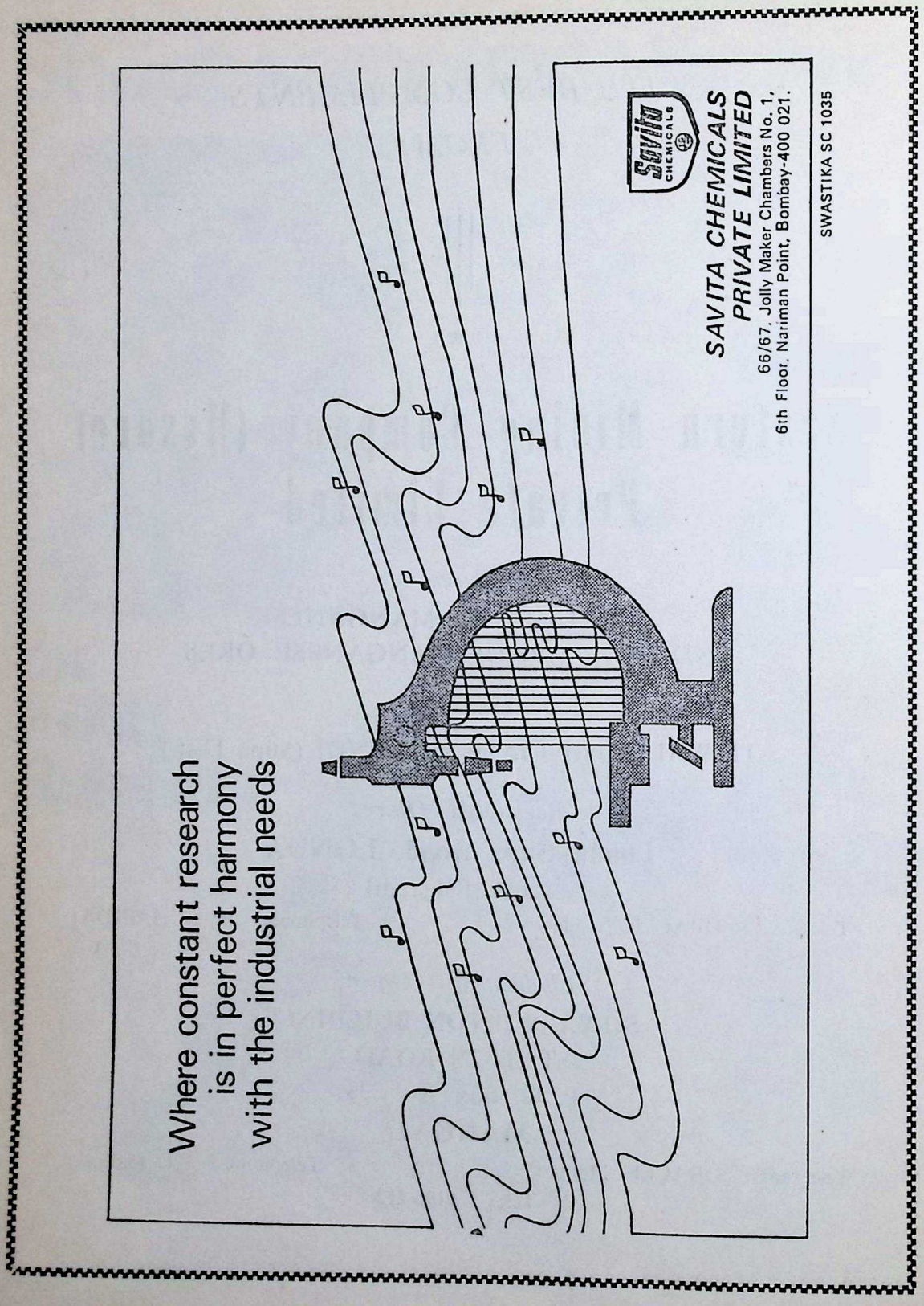

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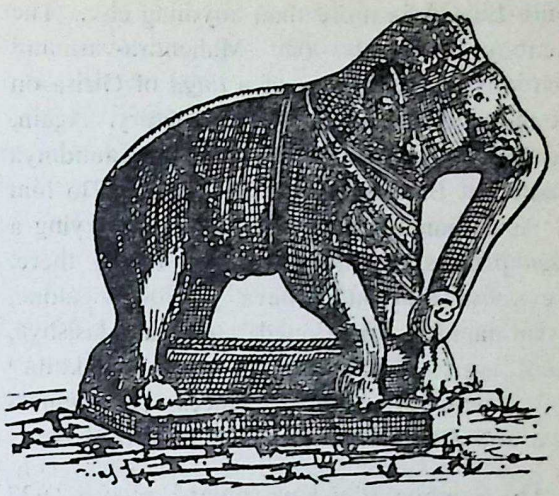
Hindu Epic and Puranic Traditions in South-East Asia

K. V. SOUNDARARAJAN



The Royal Elephant, Annam.

ONE of the most distinctive and edifying phenomenon of the classical 'period', alike in Europe as in Asia, was that very large spheres of cultural influence were assiduously created, established and fostered, undeterred by the virility of any of these colonial zones, oriented as these influences seem to have been, towards sophisticating and tempering the cultural slant of these autochthonous people. This 'acculturation', as sociologists might choose to call this, was not an imposition, but a dynamic reception to ideas which were neither 'sold' nor canvassed for.

Fusion of Indian and South-East Asian Thought and Culture

In such a context, there is hardly any surprise that the 'Indian' heritage was imperceptibly blended with the local elan in South-East Asia, to enable it to become almost the common pool of ancestral heirloom for all these peoples. Sensitive and sympathetic art-historians have labelled the ambit of this temporal efflorescence as variously the 'Greater India' or the 'Indian Asia'. At the root of such a transaction lay the already achieved fusion of Indian and South-East Asian thought and culture, producing the kaleidoscopic variations patternised out of the absorption of our Epics, *Puranas,* cults and beliefs into their religio-cultural pool. Sanskrit was, doubtless, a powerful medium of expression for this cultural well-being; it was in fact a universalised ingredient in the literary, cultural and artistic cross-fertilisation afoot in that age. The entire South-East Asia, came more effectively under the spell of south Indian kingdoms from comparatively early times, and the Gupta and post-Gupta forces working from Bihar and Bengal in the wake of the peripatetic programmes of Buddhism first and the renascent Hinduism subsequently, ably participated in this process. South India, by and large, stood out as the most favoured foster-mother for these South-East Asian principates. The assimilation was so complete ultimately, that the mediaeval manifestations of this process were so thoroughly transformed in the indigenous content, as to make them a positive though subtle transfusion of the local with the peripheral. The spirit of oneness so engendered was however moored to last, and stayed on even after the late medieval advent of Islam into these shores, or the still later inroads of Western culture.

Indian Mythology in South-East Asian Inscriptions

We might record at this stage, some important historical details that would link India with

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South-East Asia more than anything else. The Kamboja record of ' Mahendra-varman [1] mentions the setting up of a *linga* of Girisa on the mountain, as a symol of his victory. Again, the Mi-son [2] record states that one Kaundinya planted at Bhavapura, the trident given to him by Asvatthama, son of Drona, and marrying a *naga* princess, founded a Royal family there. We know that in Pallava geneology alone, Asvat.hama is mentioned and Skandasishya, according to Velur-Palayam [3] and Rayakotta [4] plates, was born to *naga* princess (*Phanindra-sut'a* and *Dvijihvangini*) through Asvatthama.

The Sambor Prei Kuk pillar [5] record (627 A.D.) again, mentions, Isanavarman I as installing a *linga* of Kadambesvara and another [6] from the same place, refers to a king as *Dakshinapatha-janma*. The Tan Kran record [7] of Jayavarman I (657-680 A.D.), a successor to Isanavarman, records a *Kanchi-pura-nirpa*.

The Epigraphs are Incised in Southern Alphabet

The inscriptions of South-East Asia again are, where specified, generally in Saka era, and not the Vikrama-Samvat, as followed in the north. A fragmentary Tamil record from Takua-pa [8] in Thailand, registers the digging of a tank to be called Avani-naranam by a chief of Nangur (in Thanjavur District), and placing the tank jointly under the famous sea-faring guild of merchants called the Manigram-matar, the Senamukattar (or a military unit), and another body respectively. The record is palaeographically datable to early 10th century A.D., or earlier, and the title Avani-naranam was generally held by ' Tellarerinda Nandi ' of the later Pallava line. The Chola King Rajendra's records mention Talai Takkolam (doubtless the same as Takua-pa) in his campaign route, and place it on the way between Malaya and Kamboja in the direct route. The Sanskrit records of the South-East Asian countries follow also the southern form of Pallava script mostly and not the Nagari form. Even more revealing is the fact that Nandi-varman II, who ascended the Pallava throne at Kanchi after the death of Parameswara-varman II (728-731 A.D.), is found, on a close study of the contemporary inscriptions and reliefs at Vaikunta Perumal temple at Kanchipuram, to have arrived from the Indo-Chinese territory, from a collateral overseas Pallava Branch. Evidence also exist for the closely-linked kinship between the Royal family of Campa and the Western Gangas of Talakkad, as mentioned variously in the damaged record [9] at Phnom Bayan of Bhava-varman (c. 561-639 A.D.) referring to a Konguvarma or Gangarayan as the founder of the Campa line, and the Mi-son record [10] c. 708-717 A.D.) of Prakasadharma-Vikranteswara, calling him as of the family of Gangesvara (*Sri-Gangesvara-vamsajah*), and another record, also for Mi-son [11] of Sambhuvarman (c. 499-577 A.D.) calling him as *Sri Prasasta-dharma-dindika*. The term *dindika*, it is to be noted, is a familiar personal name employed by Gangas of Talakkad, one of the earliest such usage is seen in the Sravanabelagola [12] record of the 7th century A.D.

India and Ceylon

Ceylon, Burma, Malaysia, Indonesia, Cambodia, Siam, Annam and Campa, all these were the glorious collaterals of this cultural polyphylum, the saga of each of which shows the under-currents of a traditional homogeneity. Ceylon being too close to India, its links were the direct indices of the motivations afoot in the mainland. There are only very few representations of the early historic times in sculpture from Ceylon which would be advantageously compared for their style and spirit, but two such are the so-called Kapila [13] and Parakramabahu figures [14] the latter from Polannaruwa with a swarthy body, clad in a Hindu *kaccha* and with bearded patriarchal mien, reading a book — seemingly a palm-leaf manuscript. This would persuasively recall the cor-

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responding figures of Kubera or Agastya or Dhanvantari or such like obese and corpulent delineations of the Imperial Chola period from the second half of the 10th century onwards. While beared *rishi* figures are quite well-known in the earlier cave temple contexts, they tend to be less pot-bellied and of more sharpened features of mien and body than the later ones. The rock-cut Kapila figure from Isurcmaniya in *maharaja lila* posture, with horse inset in relief, recalls for sheer stance, the figure of Mandhata in such a pose in *Mandhatu Jataka* scenes in Andhra country (i.e. 3rd century A.D.) and the relief of horse in the background, might compare with the '*yupa* horse' shown in the Ranganatha cave temple, Namakkal (Tamil Nadu) in the Trivikrama panel (c. mid 8th century A.D.). In Ceylon, in fact, the later stages of Buddhism did not involve any direct borrowal from India, excepting that the Sigiria cave paintings are sometimes taken to be under the spell of Ajanta or Amaravati depictions. Only the early Pandyan and, subsequently, the imperial Chola era brings a direct participation of northern Ceylon with Tamil Nadu. The Buddhist popularity, on the other hand, had always been restricted to the central and southern Ceylon, in the hallowed locations at Polannaruwa, Mihintale, Anuradhapura and, later, Kandy. It is, in fact, somewhat enigmatic that despite so much that makes Lanka play a major role in terms of *locale* and events, in the epic of Valmiki, there is nothing very much more than a memory and floating traditions to link the places of Lanka with the actual scenes of the *Ramayana* story. This is probably because the overlapping layers of contrastive tradition, in which Buddhism was certainly dominant from at least about the 2nd-3rd century B.C. to 5th-6th century A.D., had rarified the Hindu traditions into memory myths mostly.

In Malaysia, Indonesia and Indo-China (Siam, Annam, Cambodia and Campa) however, the legend lingers as an ever-green heritage of the soil, notwithstanding the fact that not one single incident of *Ramayana* could have had any direct or indirect association with these insular and archipelago lands except for the globe-trotting involved in the search for Sita. It would be plausible to hold that in these sea-kissed lands, groups of men imbued with these Hindu traditions, not only colonised but infused their elan into the local people as well. In Ceylon for instance, the early Buddhist activity was purely indigenous and it borrowed only ideas and not people. Except Mahendra and Sanghamitra, legendarily said to have brought the Bodhi-tree-sapling to Ceylon, we do not find Indian Buddhist scholars in Ceylon but rather Ceylonese Theravadins and Vibhajyavadins, etc., in various Buddhist centres of India, whether in Andhra Pradesh or the northern India. In a measure, the essentially Hinayana hue of Simhala Buddhism prevented also a spectacular iconographic and cult efflorescence steadily with Mahayana developments in India, in the classical and pre-mediaeval times.

Language and Literature

This colonisation and assimilation of the Greater Indian tracts by Hindu immigrants, with Sanskrit serving as the *lingua franca,* was indeed a phenomenon doing credit to the immigrant as well as to the domicile. There can be no doubt that in this was also a mingling of bloods occasionally and an ethnic blend, an acquisition of pedigree to own and evolve the parental heritage. The deep involvement of the Javanese, Annamites and Cambodians towards the legends of the Indian Epics and *Puranas* have been most nobly integrated in their temple arts. But, then, the temple institutions themselves had been of Hindu religion and anciently manned by Indians mostly, and the cults of the Trinity, of Ganesha, of Narayana, or Rama, Hanuman, Garuda, Hayagriva and Harihara abounded, both in the

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Hindu-colonial and post-colonial local stages of the indigenous metamorphism.

Fusion of Hinduism and Buddhism

It is interesting also to record that while in Cambodia, as in Java and Bali, Buddhism which reached from north India mainly, and Hinduism which was drawn from the south Indian kingdoms, mostly, had themselves achieved a mutual fusion instead of supplanting each other or creating rivalry. Even the charters present invocations to Buddha as well as to Siva : Saiva pantheon was itself amalgamated into the emanating scheme of Dhyani Buddhas ; Saiva structures even often resemble Buddhist dagobas and *vice-versa*. Buddhist temple like Chandi Kalasan resembles any other Hindu temples in Java. In Bali, some types of priests were even given the appellation *buda*. It should be noted, however, that Saiva religion (in which Siva — as indeed Vishnu and Brahma — was regarded as one of the manifestations of Surya) ultimately scored over any lingering Buddhist vestige. The full compliment of Hindu *usages* though not of all the Hindu *gods* is seen in the archipelago, as for instance, the Tirta Mpul of Bali which is a scared spring, ordered at the behest of king Chandrabhaya Simhavarma-deva in 962 A.D. It is the successor of this king who married his son to one of the daughters of a Javanese king, called Mahendradatta (and Gunapriya Dharmapatni, after marriage) — the couple giving birth to the famous Erlangga who united Bali and Java under one Royal banner.

Adaptation of the two Epics

It should be stated that the Epics had especially been absorbed and imbibed by the Annamites and the Javanese. The versions that had been adapted and redacted from the various sources make interesting reading, and not only show the sense of belonging generally evinced in the heritage, but also follow the pattern guided by the local myths and predilections. The Annamites version of Rama

A Bodhisattva, Java.

Bodhisattva Avalokitesvara, Java

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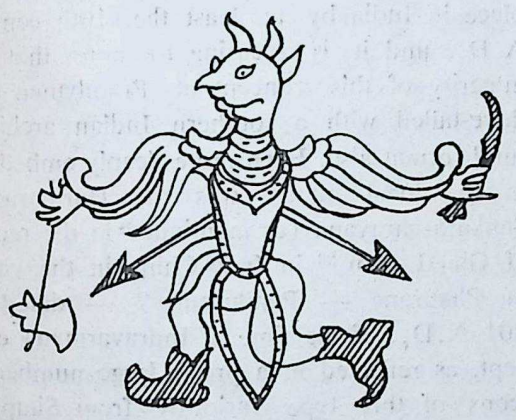
legend[15] is, for instance, entitled 'the king of demons' and there Rama and Sita received fanciful names, although Dasaratha and Ravana were exactly synonymous to their Sanskrit names and are called the 'ten-chariots and 'ten-headed'. The last redaction of the Rama legend in Champa from Annamite sources is as late as the 18th century A.D. It is interesting to compare here the fact that in the Tibetan version of the Rama legend also, we fail to connect any corresponding derivative source of the *Ramayana* in India, but the version generally appears to have followed the narration of the Rama story in the *Vanaparvan* of *Mahabharata*.



A mythical figure, Menak Jingga, Annam.

The Epics and Purana Recited in Temples

Epigraphical sources inform us, that the Epics were caused to be read in temles, as is usually the case in south Indian temples. A Kamboja record[16] (c. 600 A.D.), shows that Sri-Somasarma, apparently a Brahmin, presented *Ramayana*, the *Puranas* and a complete *Bharata* to a temple, and made arrangemen'ts for their recitation. Even more striking is the information gleaned from an inscription from Tra-kien in Champa,[17] by which Prakasa-dharma (653-79 A.D.) dedicated an more coherent in following Valmiki.

THE RAMA LEGEND IN ASIA

Born as a primaeval poem in Valmiki's metrical measure, welling forth in all spontaneity at the grievous sight of the death of a love-lorn, avian couple shot by a hunter, the Ramayana has become the lyric of the men of Asia — from Siberia to Indonesia.

In the sixth century, the Sinhalese poet-king Kumaradasa, composed the Janakiharana, the earliest Sanskrit work of Ceylon. Its word-to-word Sinhalese version was done in the 12th century by an anonymous writer, and ever since it has been eulogised. In our times, the Sinhalese translation of the Ramayana by C. Don Bastean has been a decisive influence on the Sinhalese novel. Modern dramatists, like John de Silva, an outstanding play-wright, have adapted the Ramayana. The popular appeal in Ceylon has been the ideals of the Ramayana in general, and the virtues of Sita, in particular.

— DR. LOKESH CHANDRA.
Source : "Hinduism" November-December 1975.

The Ihdonesian Version of the Ramayana

In so far as the Indonesian situation is concerned, it had been the view of some scholars like Stutterheim[18] that the local *Ramayana* version was based rather on the Indian versions, written and traditional — and perhaps more primitive — and not so much on Va'miki. The *Ramayana* reliefs from Prambanan (West Java) were the most celebrated and ancient (9th century A.D.) and though clearly Indian in character, are not based on Valmiki's work. On the other hand, strangely, the later Panataran (East Java) scenes of the 14th century A.D., in Indo-Javanese style are more coherent in following Valmiki.

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The Legend of Ekasiringa Pingala

A valuable insight into the remarkably early context of the assimilation of the *Ramayana*, even including the controversial *Uttara-kanda*, is gained by the unique though undated record,[19] again of the king Prakasha-dharma, which refers to the cult of Ekasiringa Pongala — about how Kubera got one eye burnt yellow, owing to the impertinence of his having gazed at Parvati, soon after he had brought both before him by hard penance. The legend is narrated in *Uttara-kanda* 13, 21-31 of *Ramayana* and, curiously, even the phraseology of the versified account as found in the Campa record of *Prakasha-dharma* is quite close to the above source. In the Musee Khmer Phnom Penh,[20] there are to be found ten groups of delightful and ancient paintings of *Ramayana* episodes, got from Kamboja version of *Balakanda*, including Janaka's discovery of Sita, Rama breaking the bow, Prasurama's encounter with Rama after the latter's marriage etc. Again at Ben Mula,[21] sculptured scenes exist of the *Yuddhakanda*, depicting the fighting of Ravana, after Prahasta, the commander had been killed by Neela (*sarga* 54), and the restoration of dead monkeys to life by the help of Indra (*sarga* 120). Again, at the famous edifice of Angkor Vat[22] (10th and 12th century A.D.) basreliefs portray the fight between Vali and Sugriva, the death of Vali, and the consequent expression of grief by the womenfolk, the meeting of Vibhishana and Rama, the fire-ordeal of Sita after the war was over, etc.

Of the other Indian legends, Angkor Vat again depicts the Kailasatolana by Ravana — a favourite theme of Indian sculptors and immortalised at the Kailasa cave, Ellora. Of some local stylistic interest in this context, is the depiction of Ravana's heads arranged like a pyramid, and manner of display his full score number of arms. It is unique in form.

Depiction of the Hindu Trinity

The Puranic content of the South-East Asian countries closely reflects the Indian tradition, especially in the formative stages, absorbing the most salient elements of Hindu iconography. Concepts like Trinity, Harihara, Anantasayi, Garuda-vahana Vishnu are the most distinctive products of the genius of hieratic Hindu art. Especially the images which are consecrated in worship, as different from those which beautify the temple exterior in formal carvings and the like, would be the real test of the degree of permeation that had been effected of the Hindu Puranic themes. The Trinity temple at Prambanan in Java, is a case in point. The polarisation of the Trinity takes place in India by at least the 10th century A.D., and it is pleasing to note that the integrity of this concept at Prambanan had dove-tailed with a southern Indian architectural format also. Even more deeply embedded in the local matrix was the Harihara or Sankara-narayana (as mentioned in the record of Glai Lemov[23] in Indo-China in the valley of Phanrang — Panduranga? — dated as 801 A.D., of the time of Indravarman) concept, as reflected in a pretty large number of icons of this type variously from Simping, Phnom Penh, Hanoi, etc. An interesting innovation seen in some of these examples is the reversal of position of Hari and Hara. In Indian examples Hari is invariably on the left part of the body. This aspect is seemingly based upon the Mohini form that Vishnu took as a sequel to *Samudra-manthana* and whose bewitching charm led to Siva begetting a child out of her, called Hariharaputra or Sasta. In some of the Javanese examples, Hari is on the right. These examples, further, do not make studies in bold artistic embellishment, but rather in a suitable amalgamation of the gods, a few details of apparel and facial moulding alone, by and large, eking out the dichotomy. This is, of course, a pre-mediaeval and early mediaeval trend, mostly, but one that would,

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nevertheless, differentiate the art-outlook of the countries concerned, the Indo-Chinese area showing a plain and subtly moulded body features and dress. The Javanese figures are, on the other hand, generally informed by richness of drapery and ornamentation, and are close to the Chalukyan in this respect than even the Pallava. The Singasari Durga and Ganesha from Bara are good instances of this. The luxuriant surface decoration of these two figures generally recal's to our mind the latter day Hoyasa'a crafts even, but they are certainly of a much earlier period in Java. The stance of the two deities, again, is less indebted to the Pallavas and more to the Chalukyas and Gangas. Here again, they have introduced many artistic innovations, as for instance, the child or *gana* attendant of Durga (taken by some as the human form of Mahisha demon) in the Singsari specimen, which is not usually known from any Indian examples, and the integration or combination of Ganesha with Bhairava — on the same sculpture on its two faces, front and rear. Bhairava-Ganesha is a combination which, like Gajantaka — Andhakari is not unknown in India, and is seen in the Deccan and in the Kalinga coast, but the variation of the idiom consists in the carving of it separately on the two opposed faces, instead of on the same face.

The Rama reliefs from Prambanan, Java, form a substantial expression of the artistic calibre of early Javanese art, as well as its indebtedness to the Indian Epic. The inception of the story has been fittingly made with the invocation of the Lord of Vaikunta by Brahma and the *devas,* for being born as an incarnation in the world and exterminating the evil spread by Ravana and other similar *rakshasas*. This panel is indeed a Vaikuntanatha panel, since the God here is not truly reclining, but is more in the seated posture of Veeralalita. By his side to the proper left is shown Garuda. The importance of showing Garuda — which is indeed the national symbol of Java — is to be noted elsewhere also in the Erlangga figure of Balaha. The God in the Vaikuntanatha panel at Prambanan is intently hearing the petitions presented by Brahma, and by his lower left hand, giving the *abhayadana* also, while the sage's party are in rapt attention following the dialogue. The oceanic setting of the scene received capable treatment at the hands of the similar craftsmen of Java. The figures to Vishnu's proper left with the sage-like person were considered by Dr. Groneman as representing Dasaratha and his queens, praying to Vishnu. But the presence of four male figures with *kireeta mukuta* and a sage-like main leader with *jatabhara* seems to show that this is not correct. Even Havell[24] did not consider the four accompanying figures as female and observed that they could be Rama and his brothers along with Vasishta or Vishwamitra, praying to God. Since they are males, the greater probability is that they could be Brahma and the Dikpalas four in number, namely, Kubera, Indra and Yama. This would seem to be the most satisfactory answer.

Vishnu, Annam.

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Vishnu from Java.

Of a class different both in form and in content, belonging as it does to the Indo-Chinese region, is the Hayagriva figure from Cambodia. The utterly naturalistic and vigorous presentation of the horse-God form assumed by Vishnu when he retrieved the Vedas, from the nether waters, is a very appropriate theme for the overland colonials to imbibe and adapt. The representation of Hayagriva with a completely equinehead also reveals a traditional kinship of these craftsmen with their early Indian counterparts who had also revealed in the presentation of Varaha, Narasimha and Hayagriva forms of Vishnu in a similar way. Hayagriva being the special presiding deity of wisdom and knowledge in the south Indian Vaishnava iconography and *Agamas*, this confirms the thesis that it is primarily the southern tradition that had found a harmonious haven in these Far-Eastern shores. The Hayagriva figures, however, in the Indian parallels, are never made to stand, but are only seated. The Cambodian and Laotian examples, including one in the Musee Guimet, Paris, are all of the standing and two-armed type, and show perhaps as early absorption of the cult and a local translation thereof.

Personification of the Temple as God

Two outstanding examples of Indian themes seen in the Far-East should now be recounted before closing this brief treatment on the South-East Asian Hindu tradition. These two are respectively, the spell-binding 'churning the ocean' tableau in magnificent proportions, on the Southern avenue of the Bayon, Angkor Thom temples, and the Vishnu on Garuda figure from Belaha in Java (dated to 991 A.D.). The former is verily a clever integration of architecture and sculpture and alike in vigour and proportions, as in the highly suggestive local ethnic format. The figure is unparalleled. In the first case, the temple itself is rendered as the cosmic form of the Buddhistic deity — as it is said to be Jayavarman, the god king's sepulchral temple following the Devaraja cult — gigantic faces of this Bodhisattva Lokeswara Samantakukha composed on the four veneer faces of the *sikhara* towers. Though it strongly recalls the ponderous but emotional figures carved at Elephanta caves, near Bombay (including the 'Mahesa' panel often called the Trimurti), the Cambodian example apotheosises the temple as God even more effectively than had been attempted anywhere in India, and is in fact a sure testimony to the fact that the *Agama* traditions had already received wide and willing acceptance in these regions and even for Buddhist and sepulchral contexts. The textual personification of the temple as God, here the god-king, had, in effect, received sculptural fulfilment in these remarkable temples. These temples, as also the Chandi temples of Java, have their parallels in the 'Pallippadai' temples in honour of dead kings as founded under the Cholas at many places like Melpadi, Tiruppu-

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rambiyam, Tondaimanadu etc. That kings are considered in India as temporal manifestation of Vishnu is an old *Manu-dharma* concept. Incidentally, it discloses the deep involvement of the artists in the work, as it is indeed a prodigious task to carve in *situ*—as it would seem to have been the case here — the whole elevational profile of the temple towers into mammoth divine busts, maintaining harmonious proportions, modulations and symmetry.

The Belaha example[25] of Garuda-vahana Vishnu had been freely interpreted as representing the embodiment of king as God and the figure of prince Erlangga who had consolidated the new kingdom in Java and Bali together in the 10th century A.D. This application of a facet of the Devaraja cult of South-East Asia, as seemingly made in this issue, is *prima facie* valid. But it cannot be denied that truly symbolic, and as it turns out in the mediaeval time, specifically sepulchral traits of the sculptures like hands in *anjali*, calm face, etc., which should represent Royal ancestor worship, would be lacking in this Belaha figure. There is no doubt that the treatment is that of Garuda bearing Vishnu, both of whom have, following the stylised depiction of the body and face, a somewhat unconventional appearance. The representation of Garuda especially, with human face of only bird-beak is also drawn from the South Indian tradition where, at least by the 14th century A.D. it had become a common event in temples of Vishnu to have Garuda in the posture of a bearer, kept as a mobile unit, for use during festivals. The earlier tradition of Vishnu riding the Garuda is only in the Gajendra-varada type, and not found in any other myth, and thus it would be feasible to argue that the Belaha figure is also an extension of the trait of readiness to come to succour that characterises Vishnu and which, in turn, could have been ascribed to kings also who are noble and gracious.

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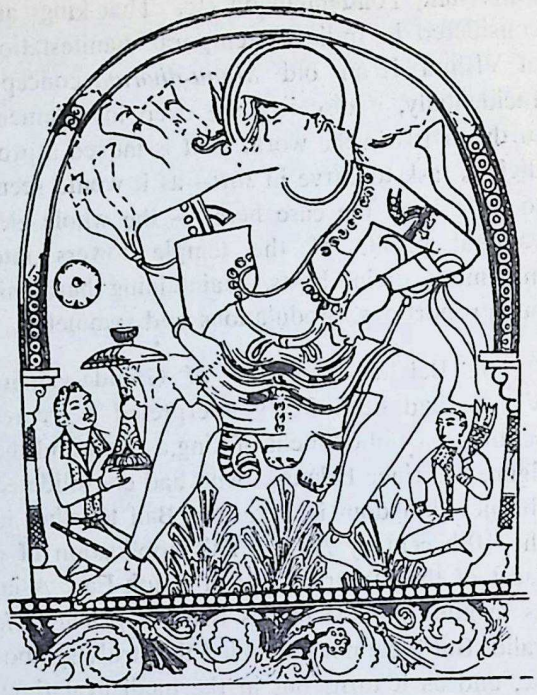
Hindu Deities in Central Asia

P. BANERJEE



Siva Nataraja from Piandjikent, Uzbekistan.

In addition to Buddhism and the Buddhist pantheon, certain Hindu cults, gods and goddesses also came to be known in Central Asia quite early. As it is known, Bhagavatism (the early form of Vaishnavism) was firmly established in north-western India during the rule of the Indo-Greek Kings. One of the most important early Bhagavata records is the Garuda column of Besnagar which was erected in honour of Vasudeva, the god of gods (*devadeva*) by Heliodorus, son of Dion. Heliodorus is described as a worshipper of Bhagavata and a resident of Takshasila. He came to the court of Indian King Kasiputra Bhagabhadra during the fourteenth year of his reign, as an envoy from the Greek King Antialkidas, who on numismatic grounds, can be placed between 175 B.C. to 136 B.C. This shows that Bhagavatism became so popular during this time that even the foreigners were attracted by it.

The Spread of Krishna Cult Outside India

From Zenob's story of the Indians in Armenia it appears that the legend of Krishna travelled outside India during the second century B.C. Two Indian Chiefs, Zenob tells us, called Gisane (Kisane) and Demeter (Temeter) fled westward with their clan and found shelter with Valarashak or Valarasaces, the first Arsacid monarch of Armenia (circa 149-127 B.C.). Fifteen years later the King of Armania put Gisane and Demeter to death, but their sons and descendants continued to live there. They erected two temples and razed them to the ground. The Indians offered a stiff resistance, but were overpowered.[1]

Demeter and Gisane are names common to men and gods. Kennedy thinks that Demeter must be some compound of Mitra, perhaps Devamitra but about Demeter, we have no details. Kisane, as Zenob informs us, was represented with long hair. His worshippers also wore it long. Lassen suggested long ago, that Kisane might be identified with Krishna. According to Kennedy, Demeter and Kisane are probably forms of solar deities.

If Kisane is taken for Krishna, then, in my opinion, Devamitra (Demeter) may stand for Baladeva, elder brother of Krishna, the suffix 'mitra' is only indicative of his close solar and Vaishnavite association. The story of the flight of Gisane and Devamitra may be reminiscent of Krishna and Balarama's flight

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to Dwaraka from Madura because of the pressure of their adversaries. Possibly this story went outside and got mixed up with a local legend in Armenia.

The Cult of Narayana in Soviet Central Asia

In 1956, the Russian scholar A. N. Bernshtam discovered in Tadjikistan a fragment of Kharoshthi inscription which has been translated by J. Harmatta as 'Narayana, be victorious'. On palaeographic grounds, the inscription can be attributed to the second-first century B.C. It is, however, difficult, to say that the Narayana mentioned here is the same as that of the Hindu theology. If it is so, then it indicates the popularity of Narayana worship in Central Asia in the second-first century B.C. It may be noted here that Narayana the Buddha is mentioned in the Khotanesa-Saka documents.[2] On a Tun-huang painting representing a thousand-handed, thousand-eyed Avalokiteswara, occurs an attendant figure, Narayana on Garuda.[3] In all these contexts 'Narayana' seems to occur in its Buddhist association, though it is quite possible that his Hindu features were not completely unknown in Central Asia.

Traces of Worship of the three Chief Gods of Hindu Pantheon

As to the popularity of Vishnu worship along with that of Siva and Surya, attention may be drawn to the nicolo seal which was described first by Cunningham in the *Numismatic Chronicle,* 1893, pp. 126-127, pl. X, fig. 2. According to him, the device consists of the four-armed Vishnu with a devotee standing by his side in respectful pose with folded hands. The god has in his four hands a wheel, a mace, a ring-like object and a globular thing. There is an illegible inscription by the side of the god. As to the devotee, Cunningham identified him as the Kushana King Huvishka because of the affinities of head-dress and garment.

R. Ghirsman has however given the right interpretation of the seal by having deciphered the inscription correctly. According to him, the inscription is in Tocharian script and contains in Tocharian language the names of Mihira, Vishnu and Shiva.[4] Further, he thinks that the devotee in question is not the Kushana King Huvishka but some unknown Hepthalite Chief, about two or three hundred years later than Huvishka in time. Whatever it may be, the use of Tocharian language and script on the seal shows beyond doubt that a composite cult of Siva, Vishnu and Surya was popular with certain people of the Central Asia about 500 A.D.

Vaishnava Influence on Buddhist Art

Definite Vaishnavite influence is noticeable in a Buddha image with auspicious symbols from Balawaste in the Domoko region, on the southern silk route of Eastern Turkistan. This image attributable to about the eighth century, forms part of the Stein collection of wall-paintings now preserved in the National Museum. The body and the arms of the figure are covered with symbols or devices including the *srivatsa,* diamonds, mandara as churning rod, horse Uccaihisrava (indicative of the story of the churning of the ocean), the sun, the moon, vajras, manuscripts, triangles and circles. Taking the symbols into account, which have, no doubt, a mystic significance, it appears to me that the artist has tried to depict here the *Viswarupa* aspect of Buddha on the model of the *Viswarupa* of Krishna as narrated in the Gita. The cosmic aspect of Buddha has been emphasised also by the propounders of the Shingon creed which was very popular in Japan during the medieval period. According to Shingon belief, the body of Buddha comprises the whole cosmos, composed of the six elements of earth, water, fire, air, ether or vital energy and consciousness.[5] This Buddha has however little to do with the Sakyamuni Buddha, and was called Mahavairocana,

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Saivism in Central Asia

As to the popularity of Saivism in Central Asia, there is ample evidence. It is generally believed that Asamga, the well-known philosopher of about 400 A.D. effected an amalgam of Saivism and Buddhism. Rhys Davids writes in this connection: "He (Asanga) managed with great difficulty to reconcile the two opposing myths by placing a number of Saiva gods, both male and female in the inferior heavens of the prevalent Buddhism as worshippers and supporters of Buddha and Avalokiteswara. He thus made it possible for the half-converted and rude tribes to remain Buddhists while they brought offerings to their more congenial shrines and while their practical religion had no relation at all to the truths or the noble Eightfold Path. They busied themselves wholly with obtaining magic powers (*siddhi*) by means of magic phrases (*dharanis*) and magic charms."[6]

Another reason for the amalgam of Buddhism and Saivism may be due to certain factors common to them. Both Budhism and Saivism were originally ascetic religions and both of them were patronised largely by the merchant classes. Whatever it may be, the Saiva pantheon held the imaginatinn of the Central Asian people over a wide area for a long time.

As is well-known, Siva appears on certain coins of foreign kings, Gondophares, Maues and several others. The epithet "deva" applied to Gondophares on coins is significant. The word 'deva' is likely to mean here 'Siva' only and no other god. As an analogy we may draw attention to Hiuen-tsang's reference in his *Si-yu-ki* to a Siva Temple outside the gate of the city of Pushkalavati, simply as a 'Deva' temple in the seventh century. An elaborate Siva pantheon is represented on the coins of the Kushana rulers (second century). It is not only Siva, but also his consort Uma and son Kartikeya-Kumara occur frequently on the coins of Vima and his successor. Vima owed personal allegiance to Saivism as he is described as a Maheswara on some of his coins.

An important Saiva antiquity of the Gandhara region is the so-called Trimurti image with Siva as the central figure (c. third century A.D.) from Akhun Dheri near Charsadda. It is now preserved in the Peshawar Museum. Regarding the spread of Saivism in West Asia, we may refer to the Greek author Stobaeus, who quotes a passage from Bardasanes about the visit of an Indian to Syria at the time of Antonius of Emesa (218-22 A.D.). This passage also contains striking reference to Ardhanarishvara.[7]

Saivism in Afghanistan

The popularity of Saivism continued in Afghanistan and other parts of Central Asia during the early medieval period also. So far as Afghanistan is concerned, a collection of Saiva antiquities, attributable to the seventh-eighth century, has come to light from Tagao and Gardez during the last thirty years. "These include a head of Siva from Gardez, a smaller head of Durga overcoming Mahishasura. Another version of this latter theme is now in the Museo Nazionale of Art Orientale in Rome. All are clearly provincial examples of a post-Gupta style dating from the seventh or eighth century when large parts of Afghanistan were under the rule of Hindu Shahis. The head of Siva with a lunar symbol in the crown, is a benign mask conceived in abstract swelling planes, suggestive at once of some of the heads of deities in the seventh and eighth century sculpture of the Deccan. . . . The same is true of the smaller head of Durga, notable especially for the delicate and intricate carving of the head-dress".[8] To this list may also be added the inscribed Mahavinayaka or Ganesha with *Urdhvamedhra,* erect phallus, clad in a tiger-skin. It was found in Kotal-i-Khair Khaneh, about 10 miles north of Kabul, and is now preserved in the Kabul Museum.[9] This

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image, also attributable to the seventh century A.D., has the lingering grace and life-like representation as evidenced by the masterly Gupta idiom. It is quite gratifying to note that the contemporary literary evidence also amply illustrates the existence of Saivism in the Gandhara area as Hiuen-tsang mentions a celebrated shrine there to Bhimadevi, the consort of Iswara (i.e. Siva).

Form of Siva in Painted Panels

The popularity of Saivism seems to have extended to Soghdiana and Eastern Turkistan during this period (i e., the seventh-eighth century). This is clearly evident from the discovery of a fragment of a wall-painting (depicting Siva) by Professor A.M. Belenitsky in the course of his excavations at Piandjikent in 1962. Piandjikent is situated on the river Zervashan in the USSR. Siva, as represented on this fragment of painting, is provided with a circular halo and a decorated *yajnopavita*. He stands in *alidha* attitude. As is the case with many Indian and Central Asian examples, he is clad in tiger-skin. He is endowed with two eyes having a terrific look. He has two arms shown akimbo. He is provided with various ornaments, such as necklace, bracelets, anklets, etc. A scarf with fluttering ends is shown round the fore-arms. Behind the left arm and left leg is shown Siva's familiar weapon, the trident.

In the fore-ground, there is a cluster of plants recalling acanthus. The plants are separated by a band of circular beads and below there is a lotus scroll.

The deity is accompanied on either side by an attendant. The one of the left wears a moustache and he has a dagger in a scabbard hanging from the waist. He holds an incense burner with both his hands. The man on the right holds a chowri in his left hand. Both the attendants have Soghdian features and are clad in Soghdian dress, ornamental long coats with open collar. It may be interesting to note that though Siva has been depicted in Indian tradition, the attendant figures have been depicted in Soghdian style. This bespeaks of the skill of the artist who was accomplished in both traditions.[10]

THE AGASTYA CULT

In an inscription of Kamboja, dated 811 SAKA *(A.D. 889), there is a reference to an Agastya as ancestor of the ruling family. The Sanskrit verse runs thus :*

Atha dvijo agastya iti prathito,
Yo vedavedangavid aryadese,

This Agastya is said to have married a local princess named Yasomati, daughter of King Narendravarman, (In another inscription of 970 A.D., a Brahmin from India named Divakara is stated to have married Indralakshmi, daughter of King Rajendravarman). The French scholars are inclined to treat this Agastya as a historical personage. If this supposition be correct, it would follow that, sometime before 8th century A.D. a Brahmin belonging to the Agastya GOTRA *married into the local Royal family of Kamboja. That this is not so weird a conjecture is made clear by the fact that the Agastya clan is mentioned in South-East-Asia at several other places and in various contexts. Dr. Bosch maintains that a Brahmin of this* GOTRA *settled in the heart of Java in the 8th century A.D. (as mentioned in some inscriptions). A later Kambojan inscription, at Angkor Vat, makes an unmistakable reference to Agastya as an ancestor of the Royal family and as following in the foot-steps of another personage called Sarvajna Muni. This rishi, born in Aryadesa, migrated to Kambu Desa through his Yogic powers, in order to do good to the world and to worship at the shrine of Bhadreswara, where he attained* SIDDHI *after many years. (Incidentally, the Bhadreswara temple near Champapuri was erected by the Champa Ruler Bhadravarman).*

— A. KALYANARAMAN.
Source : Aryatarangini.

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The Maheswara-Siva from Chinese Central Asia

The extension of Saivism to Eastern Turkestan can be proved by certain findings in Dandan-Uliq and neighbouring sites of the Taklamakan desert. A very interesting representation of Siva occurs on a painted wooden panel from Dandan-Uliq, No. D. VII.6. Its discoverer, Sir Aurel Stein describes it as follows: ....we see a three-faced and four-armed divinity, seated cross-legged on a cushion, which is supported by two couchant bulls. The flesh of the divinity is shown dark-blue throughout, excepting in two side heads of which one on the right proper coloured white bears an effeminate look, while the other is dark blue with the expression of a demon. The rich diadem of the central head with its side ornament resembling a half moon, the third eye on the forehead, the tiger-skin forming the *dhotis* or loin-cloth and finally the bull represented as, vahana — are all so many emblems, recalling to one's mind the Brahmanic Siva." [11]

Siva and Sakti were also Worshipped

Unmistakable evidence of the presence of Siva-Sakti worship is provided by the Dandan-Uliq panel No. D.X.8. The composition consists of a four-armed Trimurti form of Siva and his Sakti, who kneels on her right thigh. The god, with the traces of the third eye, sits cross-legged, clothed in tight-fitting long-sleeved white vest. Tiger-skin round the middle is shown with a point in rising in front as in the case of the other Siva figure from Dandan-Uliq, mentioned above. This mode has been adopted perhaps to depict these figures as *urdhvamedhra* or with erect phallus. As for comparison, mention may be made here of the ithyaphallic Siva with Parvati by the side (Gupta period) from Kosam (this panel is now preserved in the Indian Museum, Calcutta).

The main figure seems to be four-armed. On one left arm is a massive armlet, while the other one rests on thigh and holds vajra. The lower right hand, as noted above, is thrown round the neck of Sakti, the object in the other hand is not recognisable. The deity has a long neck-cord, tied into bows at intervals. His hair is apparently long and wavy. The crown is of usual Iranian type. The face to the left is fearful, and the third eye is clearly visible.

The Sakti is dressed in a long stola with tight sleeves to wrist. With her right hand she holds a cup to the deity. She has well-drawn eye-brows, highly arched, and long eyes. She has a white complexion. [12]

Trimurti Siva finds Favour in Central Asia

Support to the existence of a Sakta cult in Eastern Turkistan during the eighth century A.D., is lent also by another trimurti-figure, which is preserved in the National Museum, New Delhi. The deity sits full face with head slightly turned to left. The other two heads project from either side from behind ears. The centre face has a third eye in forehead and a long thin moustache. The eyes are heavy-lided and dreamy; on the head is shown a skull against the back top knot.

The deity has four arms, two upraised ones hold the sun to the left and the moon to the right. Of the lower arms the right hand has a pomegranate held against the breast and the left hand rests on thigh grasping an unrecognisable attribute (*vajra?*). The three heads (with the third eye on the central head), the skull on the head-dress and the attributes of the arm point to the Saiva association of the deity. [13]

The other Hindu deities that occur on Central Asian art include Brahma, Indra, Ganesha, Kumara-Karttikeya, the Sun and the Moon, and the Lokapalas, etc., as adopted in the Central Asian pantheon.

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The Images of Brahma and Indra

So far as Brahma is concerned, he has been noticed in the caves of Kucha area, as already referred to by Coomaraswamy.[14] An interesting figure of Indra occurs on a fragment of Wal'-painting from Balawaste, now preserved in the National Museum, New Delhi.[15] The figure is either kneeling or sitting with his legs crossed. His body leans forward from the hips with his head tilted back. The eyes are downcast and hands folded and uplifted to neck-level. " The thumbs are strongly abducted, so that they are upright, while the fingers point horizontally ". The head is covered with a close-fitting cap with a head-band in dark pink colour, studded with white dots or pearls.

The face is Indian with eye-brows, to be met in certain Ajanta figures (cf. the figures of Mahajana Jataka). The figure wears various ornaments and a *mukta-yajnopavita.* It is endowed with a nimbus and on the back of the right hand is outlined in black, an eye. The presence of the eye on the hand proves beyond doubt its identity with Indra. Indra figure occurs also on some other paintings from Central Asia.

The Images of Ganesha and Kumara

Ganesha, Kumara, the Sun and the Moon have been noticed in Tun-huang, and few other paintings of Central Asia. Regarding Ganesha, attention may be drawn to his representation on a wooden panel from Endere. The god, four-armed, with an elephant-head is shown seated. He is provided with a crown, and ornaments on his arms, wrists and ankles. He wears tiger-skin dhotis and tight pyjamas. He has a rosary of dots, and holds a bowl of fruit (?), a spear-head (?), a turnip and an axe. The figure is attributable to the seventh century A.D. The details show that 'here is representation of Ganesha, being thoroughly Indian'.[16]

Dandan-Uliq has also yielded certain wooden panels depicting Ganesha. A fragment represents him seated on a die-pattern floor of mat in two colours. He has a jewelled diadem on his head, and has his trunk curled to his left.[17] Another fragment from Khadalik represents Ganesha seated on an open lotus. The right hand holds perhaps an *ankusa,* the left resting in lap holds a round object. Ears are very large and wing-like. All this would attest to the popularity of Ganesha in the Khotan region.

A fine figure of Ganesha occurs in cave 285 of Tun-huang.[18] Andrews has noticed on a Bezeklik wall-painting the representation of Kart ikeya, Mahakala, and Garuda carrying away nectar. In the upper register of the picture Karttikeya is seated on a bird, with one leg hanging down and the other tucked up in front. " The hair, black, is shown in tufts, the rest of the head is shaven." The figure has six arms and in each hand is a symbol. Two upraised hands carry in the right, red disc of the sun, and in the left, the white moon. The next pair, have in right two broad-headed arrows and in the left a bow of Persian type. Of the third pair, the right hand is at breast, the left rests on hip, holding a long rod. The bird turns towards the rider. Its claws are finely drawn.

The Mahakala Image

The second divinity (Mahakala), with a demon's head, is seated on a Yak-tail (Nandi). The mouth is open. Hair is flaming red. The upper hands hold elephant skin of which the head and trunk appear to the right. Middle hands hold a flaming sword in right and the left hand is missing. Lower hands are both missing, but the trident and Vajra are visible.[19] In the lower register of this picture occur again Karttikeya, and also the scene of carrying away *amrita* by Garuda.

The Lokapalas

As to the lokapalas which were originally Hindu divinities, seem to be completely

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absorbed in the Buddhist pantheon of Central Asia, China and Japan. The four well-known Lokapalas are Dhritarashtra, Virudhaka, Virupaksha and Vaishravana. They are conceived in the Buddhist pantheon as Chaturmaharajas, who guard the world against the Asuras. Each guards one side of heaven. Dhritarashtra, king of Gandharvas and Pisacas, guards the East; Virudhaka, king of Kumbhandas, the South; Virupaksha, king of Nagas, the West; and Vaishravana or Kubera, king of Yakshas, the North.

These protectors of the four quarters are shown in Central Asian and far Eastern art as warrior kings with gorgeous dress and armour. They are sometimes accompanied by Yakshas or demons, as the case may be.

Some of the earliest lokapala figures in Central Asia occur in the shrines of Dandan-Uiliq, aud Rawak. The lokapalas of Rawak show a clear link with Gandhara depiction.[20] Wall-paintings and sculptures of Buddhist shrines near Kucha, Kara-shar and Turfan and the silk paintings of Tun-huang have lokapala representations in plenty. The Lokapalas, as stated above, were very popular also in China and Japan.

Hindu Gods and Goddesses in Japan

It may not be out of place, keeping in view the trend and convenience of this discussion, to mention here that the Shingon pantheon of Japan also included quite a large number of Hindu gods. They are Shoten sama (Ganesha), Taishaku (Indra), Katen (Agni), Emma-o (Yama), Benaiten or Benten (Saraswati), Suiten (Varuna), Futen (Vayu), Isana, Bonten (Brahma), Jiten (Prithvi), Nitten and Gatten (Surya and Chandra) and many others. "Though most of the deities are venerated only as forming part of Mandara some of them such as Shoten sama, Emma-o, Suiten and Benten are popular objects of worship and have temples dedicated to them".[21]

In the end, it may be stated, that Buddhism, especially Mahayana, with the passage of time came closer to Saivism and Vaishnavism giving rise to the great Indian Dharma presenting the best of the Saiva, Vaishnava and Buddhist systems. And this composite character of the Indian region finds ample representation on Central Asian art as discussed above.

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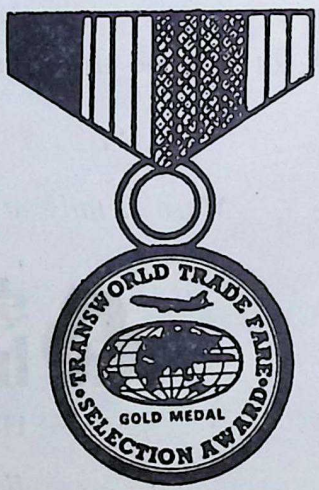

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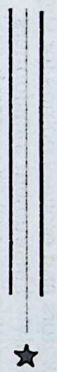

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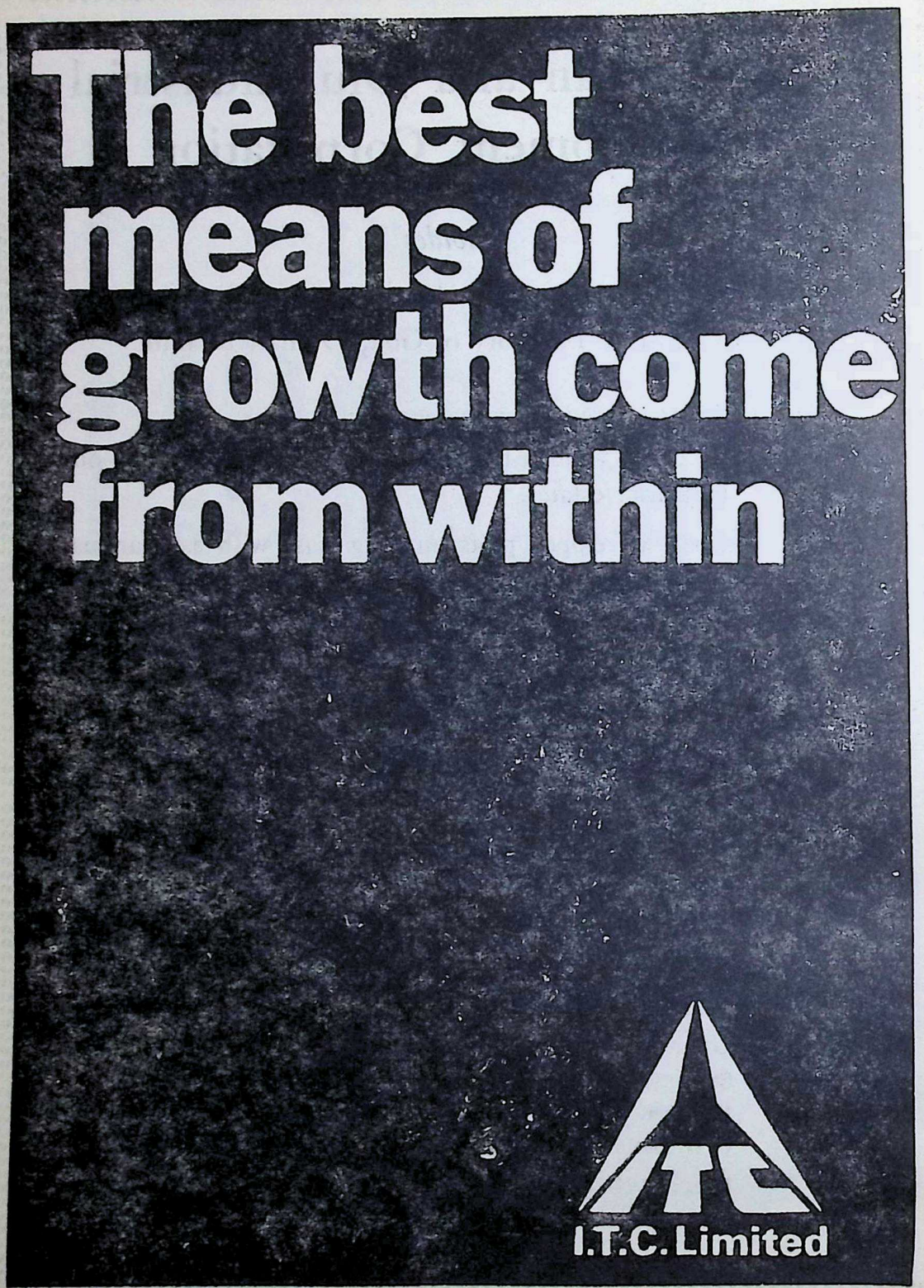

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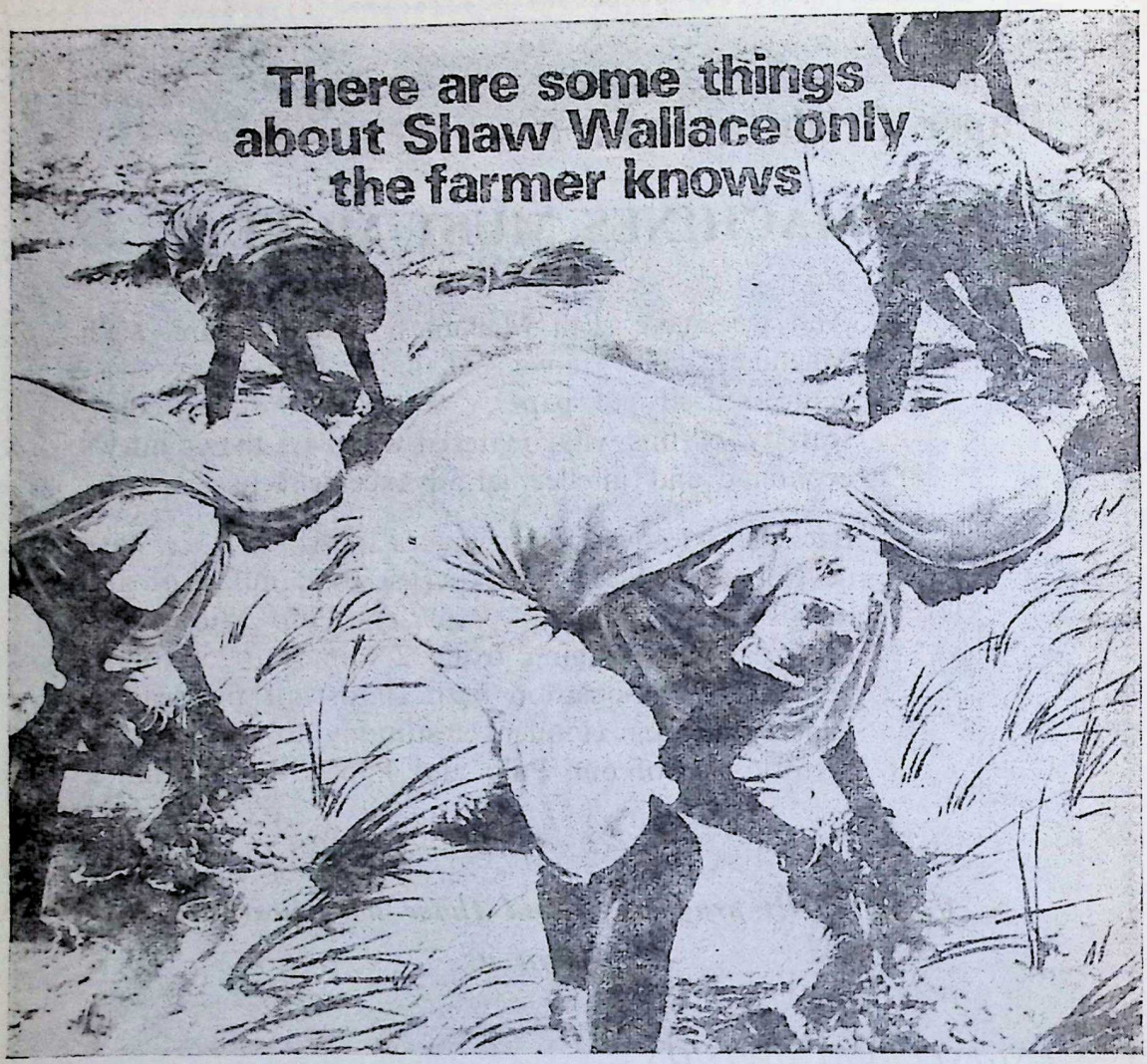

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Imprint of Indian Art in South-East Asia

DR. K. V. RAMAN

THE imprint of Indian culture on South-east Asian countries is deep-rooted and profound, and it is the result of the long historical contacts between the two areas. This imprint is to be seen in many spheres — political and social institutions, language, religion, inscriptions, art and architecture. Great savants, both foreign and Indian, were fascinated by these close cultural ties and influences and have written many a monumental volume on this interesting chapter in India's history. To mention only a few: Zimmer's *Art of Indian Asia*, Vogel's *Buddhist Art in India, Ceylon and Java* (1936), Ananda Coomaraswami's *Indian and Indonesian Art* (1927), R. C. Majumdar's *Ancient Indian Colonisation in South East Asia* (1955) and *Hindu Colonies in the Far East* (1944), B. R. Chatterji's *Indian Cultural Influence in Cambodia* and K. A. Nilakanta Sastri's *South Indian Influences in the Far East.*

In this paper, I will briefly recall the main trends of Indian influences on the art and architecture of South-East Asian countries. This influence was the result of a commercial and cultural expansion that took place from ancient times and the beginning of which is shrouded in obscurity. Ancient Indian texts like the epics and the *jatakas* refer to Suvarnabhumi or Swarnadvipa, which has been identified with the eastern part of the South-east Asia and its group of islands. The fully blossomed picture of this contact appears from the fifth and sixth centuries A.D. onwards. Several Indian dynasties like the Guptas, the Pallavas, the Palas and the Cholas played an important role in this cultural expansion Architectural lay-outs and styles both in plan and elevation, are seen in the Buddhist *Stupas* and *Viharas* or Hindu temples and sculptures. Panels depicting the Hindu and Buddhist mythologies are found scattered all over the South-east Asian countries. This influence can be seen on the pattern of sculptural panels and styles, iconographic details of Hindu gods and goddesses, in the Indian sculptural motifs and symbols. Speaking about the general evolution of this Indian art in South-east Asia, Prof. R. C. Majumdar observes "The earlier phase of this art was wholly Indian in character and many early temples and images have been supposed to be the handworks of Indian artists and craftsmen who migrated from India. But gradually different local styles were evolved without losing the essentially Indian character." (*Ancient India*, p. 493). Some of the monuments like the temples and *stupas* of

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South-east Asia have even surpassed their counterparts in the homeland in their magnificence and beauty. Many of the ancient art-forms and traditions fostered in India but superseded by the subsequent trends were preserved for a longer time in these cultural outposts. For example, the Gupta classical tradition continued to flourish there till the 10th century A.D. as seen specially in Siam, Cham, Sumatra and Java.

Apart from the imprint of the classical Gupta style, we see the impact of other Indian schools of art such as the Amaravati, the Pallava, the Pala and the Chola which have all reached the islands in successive waves through the ages. It will not be an exaggeration to say that the South-east Asian art heritage includes all the best elements in Indian art in their changing and dynamic forms reinforced by tremendous local genius and ingenuity. Let us briefly look at the important art centres.

Here in this paper attention is drawn briefly to the important art centres and monuments of South-east Asia and the Indian imprint on them.

Java

Here both Buddhism and Hinduism had great following. As a result, both Hindu temples and Buddhist establishments are found. The best-known masterpiece is the world famous monument at Borabudur, which was built during 750 and 850 A.D. under the patronage of the Sailendras. There are Sanskrit inscriptions going back to the 5th century A.D. belonging to kings like Purnavarman, Lord of Tarumangara (Djakarta). One of them refers to the construction of two canals Chandrabhaga and Gomati. On two of these inscriptions, the foot-prints of Purnavarman are carved and compared with the foot-prints of Vishnu. This magnificent structure consists of nine successive and receding terraces, and the whole crowned by a bell-shaped stupa at the centre. The three uppermost terraces are circular and encircled by a ring of stupas each containing an image of Buddha. The balustrade in each terrace consists of a row of arched niches separated by sculptural panels. All the niches support the temple-like super-structure with bell-shaped stupas containing the image of Dhyani Buddha.

We find that in most of the South-Eastern countries the soft-stones, like sand-stone, limestone or even laterite (as in Orissa or Kerala) mostly for foundations (or hearting as in Cambodia) were adopted except in Indonesia where the hard volcanic stone andesite or trachyte was employed following the Pallava-Pandya-Chola hard stone tradition, as significant feature in the art history of the countries concerned. Furthermore the masonry, as in the Indian monuments was of the dry order, no mortar or cementing material being used in the construction so that in their building technique the structural principles adopted by them were essentially the same as in India.

—K. R. SRINIVASAN.

The sculptural panels depict the life of Buddha, the Jatakas, etc. i.e. his previous births and the great deeds of the Buddha. The detached images of Buddha in Borabudur and of Bodhisattvas in Mendut may be regarded as the finest products of Indo-Javanese art. "Fine modelling, absence of muscular exaggerations, refined elegance of features, graceful pose, transparent robe and divine spiritual expression of face are characteristic features of this art which are ultimately derived from the classical art of the Gupta period in India."

An outstanding example of the Hindu temple in Java is the temple complex of Lara Jongrang in Prambanan valley. It consists of eight main temples and several minor ones. The three main temples are dedicated to the

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Hindu trinity, Siva in the centre and Vishnu and Brahma on either side. It is in this temple complex we find a continuous series of relief sculptures depicting the *Ramayana* in graphic detail. About the sculptural art of this temple, Prof. R. C. Majumdar rightly observes " The sculptural art of Lara Jongrang is more naturalistic than that of Borabudur and is characterised by a greater feeling for movements and human passions. It is more informed with human life and activity. It is dramatic and dynamic while the latter (Borabudur) is passive and static. In short, the sculptures of Borabudur and Lara-Jongrang represent respectively the classic and the Romantic phases of Indo-Javanese art."

Panataran Temple

Another important temple is that of Panataran in East Java built in the 14th century A.D. Dedicated to Siva, it was probably completed during the reign of the great Queen Majapahit, Jaya Vishnu Vardhini. Sculptured reliefs of Rama and Krishna are depicted in this temple in the Indonesian style. Hanuman's exploits in Lanka like his visit to Asokavana, Sita seated with Trijata, Hanuman meeting Sita, battle scene between Hanuman and Rakshasas etc. They had followed the old Javanese tradition of the *Ramayana* (B. R. Chatterji, *History of Indonesia,* 1967-p. 82).

Borneo, Celebes and Sumatra

In Borneo and parts of Celebes and Sumatra there is considerable evidence of Indian cultural influence. Buddhist images of South Indian Amaravati school have been found at Sampaga, Celebes and Seguntang, Sumatra. Numerous Hindu images have also been found in eastern Borneo which date from the 7th to 11th centuries and which show Javanese influences. In Sumatra there developed the powerful kingdom of Sri Vijaya, under whose patronage, life-size stone images of Avalokitesvara as well as a number of inscriptions in Sanskrit have been found. In Borneo, there are Sanskrit inscriptions belonging to the 5th century A.D. in a script that is close to the Pallava grantha script. They speak about Asvavarman as the founder of the race and his son, Mulavarman, who performed a *bahusvarmanka yaga* for which *yupasthambhas* were planted. Fragments of these stone pillars with inscriptions have been discovered.

Cambodia

According to a Chinese account of the third century A.D. the ancient kingdom of Kambuja was founded by a Brahmana named Kaundinya who hailed from India. The Hindu rulers established their authority over the whole of Cambodia and even extended it to Siam and parts of Laos. We have a number of Sanskrit inscriptions there belonging to the Hindu kings whose names read as Jayavarman, Rudravarman, Indravarman, Yasovarman, Suryavarman, etc. from 6th century to about the 14th century. During the period of Jayavarman II (9th century A.D.), the Tantric cult of Devaraja became the state religion of Kambuja. Yasovarman (889-908 A.D.) was not only a great conqueror but also well-versed in the *sastras*, and the *kavyas*. He composed a commentary on Patanjali's *Mahabhashya*. He also built a number of temples, and *ashramas*. There are many Sanskrit inscriptions attesting to their greatness.

In Cambodia, one sees the imprint of Indian art and architecture in the numerous temples with which the country is studded. They are known as *Prasat,* derived from the Sanskrit word *Prasada*. Numerous names of temples and places have retained their Hindu forms : such as 'Ankor Thom' (*Nagaradharma*), 'Hanchey shrine' (*Namsajaya*), 'Ashrama Maha Rosei' (*Maha Rishi* or *the great sage*), 'Bantei Serei' (*Sri*), 'Sambor Pree Kuk (*Isanapura*, the capital of Isanavarman). Many of these temples are dedi-

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cated to Hindu gods, Vishnu and Siva. There are beautiful sculptures of Harihara, Anantasayi Vishnu, Garudaruda Vishnu, Ganesha. Other Indian motifs occurring commonly are the *makara, padma, nagas, gajasimhas* and *kalpa-vriksha.*

Ankor Vat

The biggest temple for Vishnu in the world is situated in Cambodia, far bigger than the complex at Srirangam. Ankor Vat, the temple and Ankor Thom, the town, constitute "one of the most extensive, beautiful and moving ensembles in the world. They reveal the genius and the power of the Khmer people of whom they are immortal legacies." Ankor Vat was built by Suryavarman II (Yasovarman according to one school). The vast dimensions of the area, the endless series of sculptural panels and the magnificent facade with high towers are simply breathtaking. The facade of Ankor Vat has aptly been taken as the national emblem of Cambodia.

The sculpture gallery of the temple is a wonder and covers wide ranging themes of Hindu epics and mythology drawn from the *Ramayana, Mahabharata* and *Hari-vamsa.* In it is the magnificent scene of the *Samudramanthana* or the churning of the milky ocean by the *devas* and *asuras.* Rows of figures of *asuras* on one side and the *devas* on the other engaged in the titanic duel is shown. In the interior in one of the *Mahabharata* scenes, the battle-field of Kurukshetra is depicted in which the Pandavas and Kauravas are shown mounted on horses, elephants and chariots. The scene in which Bhishma, the Commander-in-Chief of the Kauravas, is shown lying on the death-bed of arrows is full of pathos.

Angkor Thom

Angkor Thom, founded by Jayavarman III, has the temple having towers, with four faces looking in four directions. Here we find in front of the temple, Giant size figures of the *devas* and *asuras* pulling the snake, Vasuki to churn the milky ocean. This is shown on a size unparalleled in its dimension and realism.

Bantay Srei

Bantay Srei contains a group of small temples full of sculptural beauties from the *Ramayana* and *Mahabharata.* The fight between Vali and Sugriva and Rama shooting his arrow against Vali is a masterpiece. These temples were built in the 10th century A.D.

Thailand and Burma

In Thailand, Buddhism had a great hold from the beginning. Places like Ayutya, Duvaravati and Vishnupura recall well-known Indian place names. There are a number of Buddhist temples like the one at Bangkok. Many exquisite sculptures of Buddha in *vyakyana* and *bhumisparsa-mudras* have been found besides numerous other figures of Bodhisattvas, Dhyani-Buddhas, etc. A few images of Hindu deities like Vishnu, Garuda and Ganesha, have also been discovered in Thailand.

Burmese art and architecture also have a strong Indian influence. The Hindu colonists settled in lower Burma known as Ramanadesa, founded the kingdom with Srikshetra as the capital. A number of Sanskrit inscriptions have been found in this region. A Sanskrit inscription of 7th century A.D. engraved on the pedestal of a Buddha image mentions that it was set up by one Jayachandravarman. There was a Hindu dynasty called Sri Dharmarajaraja Vamsa ruling in Arakan from 600 to 1000 A.D. Kings like Balachandra, Deva Chandra and Vira Chandra belonged to that dynasty. Their capital city was Vaisali (Vethali) called after the name of an ancient Indian town. The famous Buddha image called 'Mahamuni' was the tutelary deity of Arakan.[1]

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In the 10th century, Tantrism dominated Buddhism in Burma. But, with the conversion of Aniruddha (Anawrath) to pure *Teravada*, the latter became popular. He built numerous temples and monasteries. His successor, Kyanzitha (1084 A.D.), who called himself Tribhuvanaditya Dharmaraja, built nearly 40 temples, including the famous temple of Ananda at Pagan on the model of Indian temples. About this temple, Duroiselle observes : "There can be no doubt that the architects who planned and built the Ananda were Indians. Everything in this temple from Sikhara to basement bear indubitable stamp of Indian genius and craftsmanship."[2]

References

1 *The Classical Age* (Bh. Vidya Bhavar) p. 648.

2 R. C. Majumdar, *Op. cit.*, p. 497.

RAMAYANA IN INDONESIA

In the ninth century, the RMAYANA *was sculptured on "the Temple of the Slender Maiden" at Prambanan in Indonesia. These sculptures differ from the classical Indonesian epic by the poet Yogeshvara. It means that the* RAMAYANA *was prevalent in Indonesia in several versions. The* RAMAYANA *reliefs at Panataran in the 14th century, display the predominance of local style. The entire story is not shown, but only those scenes in which Hanuman and his simian army play a role. It points to the crystallisation of particuar Ramayana scenes as prominent among the repertoire of the performing arts.*

Since the 18th century, the RAMAYANA *became a dominant element in the performing arts of the countries of South-East Asia. In Laos, Phra Anurut (King Aniruddha) constructed the new pagoda of Vat Mai. On its pylon are carved episodes from the epic. Of about the same period is the Vat Pa Ke with the most complete paintings of the Ramayana in Laos. Needless to say that the* RAMAYANA *plays a premier role in the modern ballet of Laos.*

The Ballet School at Vientianne teaches it regularly with appropriate music and dance. When Princess Dala (Tara), daughter of King Savang Vatthana, was married, the RAMAYANA *was danced in full regalia and splendour at the Royal Court of Luang Prabang.*

— DR. LOKESH CHANDRA.
Source : *Hinduism, Nov.-Dec., 1975.*

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India—A Major Source of Central Asian Art

CHHAYA BHATTACHARYA

THE vast area stretching from the eastern shores of the Caspian Sea to the Great Wall of China is often designated as Central Asia. Geographically it is divided by the Pamirs; the western part, now under Russian domination comprises the ancient regions of Chorasmia and Sogdiana, and the eastern part, now occupied by the Chinese, comprises the ancient kingdoms of Khotan, Kucha, etc.; collectively known as Serindia. The importance of Central Asia lies in the fact that from classical times to the days of Marco Polo, it was the bridge of trade, religion, and culture that spanned the world between the East and the West.

The International Routes which took the Message of India

A greater part of the eastern region is a dry tract with oases flourishing along the northern and southern edges. Through these oases pass two very important international trade routes, called the Northern and Southern Silk-Roads, which connected China with the Western world. These routes, one encircling the Taklamakan desert from the north and the other from the south, were studded with important stations, viz. Khotan, Dandan Uiliq, Ferhad-Beg-Yailaki, Balawaste, Endere, Niya and Miran on the southern route, and Kizil, Kucha, Kumutura, Sorcuq, Turfan, Koco, Bezeklik, Toyuk, etc. on the northern route. These two routes meet at Tun-haung at the eastern end and at Kashgarh at the western end of the Taklamakan desert. These stations played a significant role in the exchange of religious, cultural and art elements of different regions of the Western and Eastern worlds since these were 'visited by traders' when Ptolemy wrote his Geography and by the Chinese pilgrims like Fa-hien who recorded their travel accounts in their diaries till the ninth century....Life depended on trade and on the constant vigilant supervision of the irrigation systems....Once these systems were destroyed, as they were by the Arabic and Mongol invaders, the desert quickly and inexorably buried the silent places and temples. Indeed, explorations followed by excavations of these sites by eminent archaeologists like Sven Hedin, Aurel Stein, Paul Pelliot, A Grunwedel, A von Le Cog reveal the picture of a most alive and vibrant culture enjoyed by the people from about the 2nd century B.C. to the 10th century A.D. Benjamin Rowland rightly observes. "The ravages of the Mongols and the mortifying hand of Islam that has caused so many cultures to wither forever, aided by the process of nature, completely stopped the life of what must for a period of centuries have been one of the regions of the earth most gifted in art and religion,[2]

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The art of Central Asia reflects an extraordinary integration of the 'aesthetic sensibilities' of India, Iran, Graeco-Roman world and China, through which the arterial routes of the Silk-Roads passed. Volumes have been written on the integrated character of this art but the purpose of the present paper is to bring into focus some of the paintings which clearly exhibit Indian art idioms.

One may agree with Rowland in so far as he maintains that there is no such thing as 'Central Asian Painting' i.e., a tradition originating exclusively in Central Asia and developing in a linear fashion, as Bussagli would like us to believe in his book entitled "Painting of Central Asia". A favourite device of Russian archaeologists to turn art to propaganda purposes is the assertion that the art of sites like Piandzikent and Balalik Tepe represents the autonomous artistic, expression of the free peoples of Central Asia working under the yoke of wicked slaveholding dynasties....it is no more possible to recognize an independent separate style in the paintings of these famous sites in Sogdiana than it is in the case of the oases of the Silk Road".[3]

'Gandhara Art' Was an Indian School of Art

It is, however, difficult to agree with Rowland[4] that Gandhara Art should be included into the Central Asian Art of the Western zone for one feels that the art tradition not only of the Gandhara region but also of the whole of the Swat Valley and beyond, much of which has recently been explored by the Italian Missions under Tucci,[5] has a life-history very much similar to those of the Mathura or Amaravati Art Schools. Besides that, the writer is of the opinion that Gandhara Art, when seen in the historical as well as socio-religious perspective, emerges more as an Indian school of art than as Central Asian art. Similarly, 'the portrait art' of the Oxus basin for which the Russian authors claim an independent origin, under the title of "Bactrian Art', is also politically motivated.[6] About 80% of it is of the Gandhara Art tradition and the rest is Graeco-Iranian. This however, does not mean that the Gandhara Art had no Graeco-Roman elements; they are there, but that is a separate issue. Afterall, leaving probably the folk art traditions, such as the archaic style of the Mathura Art, all arts, in one way or the other do contain elements of a number of contemporary art traditions in whose touch they happen to come. Gandhara art also could not be an exception.

Bamiyan was an Outpost of North-West Indian Art

Almost the same observations apply to the Bamiyan paintings. The art traditions of this centre were also born and brought up in a socio-religious set up which was thoroughly Indian. As the economic ties with Iran and the Graeco-Roman world brought traders to the neighbouring towns, so also the appetite for wisdom brought intellectuals to these caves. These two reasons appear to be responsible for a certain amount of hybridization of art at a later stage in practically the whole of central and northern Afghanistan as also in the Upper Oxus Valley. It is, to some extent, also true that here at Bamiyan 'many of the styles seen at Kizil and Tun-huang were first evolved'. It appears that only Chorasmian and Sogdian schools, which were in fact the 'eastward extension of Sassanian Art', formed part of the western zone of the Central Asian art traditions, and the so-called Bactrian School, which was only the westward extension of Gandharan Art, served as a link between the western and eastern zones.

With this much of clarification, let us come to the main issue which aims at finding out a few good examples of the paintings whose style exhibits the elements of the art traditions of India, whether they were of the Gandharan School or the Gupta School, whether they

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went through Bactria or through Kashmir. Prof. Hambis, writing about Khotan art says, "The Hindu influences appear to have come from India through Kashmir".[7] It may, however, be pointed out that probably all the examples quoted here exhibit the characteristic features of different art-traditions — broadly covered under the term 'Indo-Iranian', used by Hallade and Rowland[8] — but so long as they were dominantly or significantly Gandharan or Gupta or Vakshaian (i.e., Bactrian) or Kashmiri they have been designated by a common term "Indian".

Miran, an Early Centre of Indianized Art

It may be good to start our explorations from the famous site of Miran, the capital of the ancient kingdom of Shan-shan, about which Fa-hien wrote: "The laity and sramanas of this country who practise the Indian religion all use Indian books and the Indian language".[9]

The discovery of a large number of wall-paintings in the stupa temple of this site clearly demonstrates the truth of the Chinese traveller's account. It was that part of the art traditions of Gandhara and the Swat Valley which mainly breathed the winds of the art-traditions of the rest of India that influenced the Miran artists most. Thus the Buddha 'with moustache and swelling usnisa' has been compared with the Buddha head of gilt bronze found by Otani at Khotan. Kumagai has called attention to the resemblance of the Khotan bronze to a slate Buddha head from Butkara in Swat. This is a rather interesting observation which seems to bear out Bussagali's suggestion that "Gandhara's influence penetrated into Central Asia by way of Swat and the Southern Sily Road"[10] Rowland sees typical usnisa of the Miran and Khotan figures in the 'Mardan panels, which were excavated in Buner".[11]

The principal structure at Miran is a stupa in a circular room. The upper part portrays the story of the Vesantara Jataka while the lower part, the dodo, bears a garland supported by putti, interspersed with the busts of several personages. The lower panel with winged angels and cupids holding garlands exhibit garments, hair-style, chiaroscuro, etc., which clearly compare with the similar representations in stone carvings from Charsada[12] as well as a similar sculpture at the Kunala Monastery, Taxila.[13] However, one of the figures in the Phrygian cap is distinctly of the western strain. The upper part of the panel, however, exhibits examples of Indian Art. Prof. Hambis observes: ". . . the characters are distinctly of Semitico-Oriental type, one of them wears a curious sort of headgear, plainly of Indian type: and the prince's car is reminiscent of that of Surya at Bodhgaya. The persons portrayed are not of Indian type; however, some of the details of their presentation are obviously Indian.[14] It may further be noted that the depiction of the same story in a carved panel from Sahari Behlol[15] is to a great extent similar to the Miran painting.

The Aesthetic Quality of the Miran Paintings

The paintings of Miran are known for their optical illusion intelligently created by means of lines, colour-combinations and light and shade. In one of the items, for example the spectator is puzzled and astonished to find six monks, one of whom is holding a leaf-shaped fan or a chowrie, staring at Buddha from different angles and the eyes of the Buddha are fixed on the spectator in whichever direction he or she moves. It was possible through the eyes drawn frontally, and the faces turned in three-quarter. This is also a well-known technique adopted by Indian painters and sculptors from an early period, although its ultimate origin may be in the Roman world. It was frequently used in the 'diagonal arrangement' of figures in the 'story-telling' panels, mostly concerning Buddhist themes both in Amaravati

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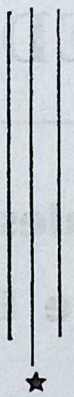

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A society is (or ought to be) judged by its roads and means of communication. Assessed by this standard, the Incas must be considered to have been highly civilized. "Never did any nation before or after them (till the 19th century) have such a net-work of routes of communication. The highways of the Incas surpassed the famous Roman roads both in length and in the solidity of their construction", (Baudin). This was inevitable; the Incas had no sea-routes or inland water-ways like the Mediterranean nations. They were more like the Mauryan or the Persian Emperors who had to knit a huge and sprawling Empire by an efficient system of inter-communication. The Aryan Rulers of Peru seem to have taken some leaves out of the books of Darius and of Asoka.

Darius circa 500 B.C., had laid out a magnificent road from his capital Susa to the Mediterranean. It contained 120 station-houses in which saddled horses were kept ready, night and day for the use of Royal couriers. Other roads connected the capital with Damascus, India and the Chinese frontier. In India, we had the famous Uttara Patha or Northern Route running from the Caspian Sea to the Bay of Bengal. The Greek writers were familiar with it. Strabo and Pliny mention it, as the highway carrying Indian goods to the West, by way of the Caspian and the Black Seas which were reached via. the Oxus river. Megasthenes was wonderstruck at the efficiency of the long route on the Indian side. He mentions eight stages on the route: from Puskalavati to Taxila; from the latter to the Jhelum, thence to the Beas. from there to the Sutlej; from the Sutlej to the Yamuna, from Yamuna to the Ganga; from the latter to Rodhopha (Ram Ganga) and thence to Kanauj; to Prayaga; and finally to Pataliputra. From the Mauryan capital, it went on to Tamluk on the Bay of Bengal. The road must have been in existence prior to the 7th century B.C.. as Panini mentions the Uttara Patha and describes the trade passing over it. The road was measured with stone marks, and planted with avenue trees. There were rest-houses and wells at intervals.

— A. KALYANARAMAN.

Source : *Aryatarangini.*

and Gandhara schools. The counterpart of this scene can be traced on the wall of Cave XVII of Ajanta where Buddha is shown preaching to the congregation. The eyes of the listners are quite large, the heads of the monks, in front, are almost shaved (only traces of hair can be seen), bold outlines are used to make out the figures and the colours are varied from Brown to dark sienna. All these features of the Ajanta example are very well reflected in the present panel.

The Oasis of Khotan was the Home of Paintings in Indian Style

Miran was, however, not the only site with strong Indian influences on its art. The kingdom of Khotan was also an important centre of reflecting the same picture. Excavations reveal that from very early times "a uniform and well-defined civilization" flourished in the Khotan area. The entire region had been influenced, from time to time, by different religious, cultural and art elements but the presence of Indian traditions remains conspicuous throughout, as Sir Aurel Sten said, "this bygone culture rested mainly on Indian foundations".[16]

Most of the paintings, which show Indian influence, come from the Domoko region in the eastern part of the Oasis of Khotan. The sites here are Dandan Uiliq, Balawaste and Farhad-Beg-Yailaki. The paintings from these

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places belong approximately to the period from the middle of the 6th to the end of the 8th century A.D. The paintings are found either on the walls of the shrines or on wooden takhtis. The painted wooden tablets, found at the base of divine figures in the temples, were the votive offerings placed by the devotees.

The themes of the paintings were largely drawn from Mahayana Buddhism. Along with the Buddhist mythological panels and scenes depicting the worship of the Buddha, some popular Hindu divine figures, e.g., Mahesa, Ganesa, Surya (?) are also found depicted on wooden tablets and the temple walls. At Balawaste the juxtaposition of Buddhism, Saivism and Hindu Tantrism is in a manner which clearly shows that Buddhism and Hinduism had combined to form one single religion of India. It is absolutely certain that here Buddhism was one with Saivism and Vaisnavism. In Central Asia the Buddhists freely adopted many of the improvement and popular Vaisnavite and Saivite deities. This religious trend of synchronism seen at Khotan, with local variations, found a suitable home. In other parts of Central Asia and China. Synchronism was the keynote of all Central Asian art, and different forms of deities whose iconographic details are not found in the texts are in fact the syncretic forms adopted locally in a most unorthodox manner. They were evolved to satisfy the needs of those devotees who came from different lands and from different religious folds. It was this catholicity of Buddhism which made it readily acceptable to all those who belonged to other religions.

The paintings on the walls of the shrines of Khotan are made on fine-grained and well-prepared plaster-surface. These are, in many examples, highly stylized. The figures are generally frontal. The faces are mostly round and have mixed features. The anatomical details are drawn geometrically, e.g., the joints of the elbow and knee-cap are shown either in the form of the segment of a circle or in an ellipse or in a round bold outline. The designs of Mahesa's cushion cover (Mahesa drawn on a wooden panel from Dandan Uiliq, dated to the 7th century A.D.) are geometrical in nature. The chequer pattern is filled with different colours. So far as the identification of this figure is concerned Mastumoto [17] calls it Mahesvara of a 'Tantric allegory of Buddha as Supreme Lord'. Gupta [18] recognizes it as *a* syneretic figure of Siva and Avalokitesvara.

An outstanding Buddha figure from Balawaste shows some highly significant non-Buddhist elements. Various symbols, e.g., sun, moon, flaming jewels, etc., originally used in Hindu iconography were definitely Tantric of the later period. The *srivatsa* mark seen in the centre of the chest of Buddha is one of the auspicious symbols, originally meant for Visnu. Another fine representation most probably depicts the famous Vaisnava legend Samudra Manthana. It includes the Mandara mountain and snake Vasuki as churning rod and rope respectively and the horse Iccaihsravas. It is an unmistakable evidence of Buddhism adopting not only the Vaisnava deities but also Vaisnava legends. One wonders as to what more proof is needed to show that Buddhism in Central Asia was not isolated from Hinduism. It was truly Indian with a definite purpose to serve all sections of Indian and non-Indian population in the villages and towns of Central Asia. Matsumto,[19] however feels that it is a representation of a form of the Buddha Vairocana as described in the *Avatamsaka-sutra* (*Kegon-kyo*). But it is more conjectural than real. Rowland,[20] on the other hand has rightly observed that "the style of this Buddha from Balawaste resembles the Bodhisattva from Group E at Bamiyan in the round face, the elliptical eye sockets, wire-like lines, and heavy proportions".

The paintings on the walls of the Buddhist shrines at Balawaste in the Domoko region have got a close resembalnce to the paintings

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of Ajanta. The beautiful figure of an adorer in kneeling posture is distinctly Indian in origin from the point of view of style, colour combination and ornamentation. The facial features, e.g., the half-closed yogic eyes and eyebrows are frankly Ajantan in style. According to Bussagli the flames on the nimbus and shoulders are of the Kusano-Khotanese tradition. However on the basis of the eye drawn on the hand and the cap (a variation of *Kirita* or crown), P. Banerjee identifies the figures as Indra.[21]

Similarly, the voluptuous figure of the water-nymph represented on the walls of a shrine at Dandan Uiliq shows features which are also quite common in early Indian sculptures presenting *Yaksinis, Vrschikas* and also the dancing girls. According to C. Sivaramamurti, she is an "example of a figure of classical Indian grace found in Central Asia. It recalls a verse of Kalidasa describing a summer scene when the lotus stalks in the pond rise out of the water as it receds from the steps of the pond, so that the damsel stands only to her hip in water as she steps in for her bath : *Uddandapadmam grahadirghikanam narinitambadvaya sambabhuva*".[22] The same figure has been interpreted by P. Banerjee as 'a composite figure partaking of the characteristic of Laksmi and Hariti. On the basis of the female figure being accompanied by a child to her right and the presence of Buddha and a monk, he has explained the scene as conversion of Hariti from a malevolent yaksini to a kind matron, a giver of children by Buddha ; and because of her association with lotus and rise from the pond she is Laksmi — which offers a close parallel to the description given in the Visnupurana (Part I, Chapter 9, Verse 100) : *tatah sphurat-kantimati vikastakamale sthita, Srirdevi pavasastamadudbhuta dhruta-pankaja*.[23] Whatever may be the identification of the figure it may be boldly stated that the style of showing the upper portion of the females in a nude form was an age-old Indian tradition, both in sculpture and painting and never found used in any typically Central Asian painting. It has, however, Gupta influence since the delicacy and style are classical. Kumagai's attempt to correlate it with the Iranian figures at Naqsh-i-Rustam[24] has to be rejected.

Like Khotan and Miran on the southern route there are some important sites on the northern Silk-Route also, e.g. Kucha, Turfan and Tun-huang, which carry unmistakable imprint of Indian art traditions.

Kucha reflects the best of the Indian Traditions

Kucha was one of the most important seats of Hinayana Buddhism. The paintings here range from about the 4th century to the 8th century A.D. and beyond. In later period, i.e., 7th century onwards, the oases of Kucha and Turfan were swayed by Manichaeism, a West-Asian religion greatly influenced by Buddhism and Nestorian Christianity. Mahayana Buddhism, blended with Tantrism, entered into this land quite early. Thus with the advent of the new religion the art in Kucha, as well as in other neighbouring regions, witnessed different elements derived from the Western world and India. From a close observation it appears that the paintings at Kucha have undergone at least three styles of development. These styles of development are established on the basis of technique, dress and iconography.

The paintings of the first style (5th to 7th centuries) are realistic. They show clear influence of the Gandhara and Gupta traditions in the treatment of chiaroscuro. The artists attempted to bring out the effects of relief by means of broad and heavy outlines as well as highlights on prominent parts of the body, like the tip of the nose, cheek, eyebrows, as also on the ornaments. This technological element came, probably, from Bamiyan

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as well as from the southern centres like Khotan and Miran. At Tun-huang also figures of this style are found e.g., in Cave No. 285.

In the second style of paintings (5th to 7th centuries) one finds a tendency towards stylization. The art tends to evolve from reality to abstraction. Most probably the semi-industrialization of the towns was responsible for this change. The artists took resort to easy means and spontaneity was lost. This style reached its zenith round about 600-650 A.D. Scholars have seen an introduction of Iranian elements in this style.

In the third style, which according to Bussagli is "a transitional phase",[25] one comes across more of Chinese elements than Indian or Iranian. This happened after the 7th century.

It may be seen that first and second styles existed side by side.

Kizil Cave Paintings Remind us of the Ajanta Traditions

The art of Kizil, however, shows the presence of Indian elements in more emphatic terms than the art of other sites on the northern route. The figure of Gopala with cows from the Cave of the Statures, Kizil, is one of the best examples of this category. Gopala is shown leaning on a club. The structure of the figure translates very much the physical description of King Dilipa given by Kalidasa in *Raghuvamsa*.[26] The figure has a broad chest (*vyudhoraskah*), wide shoulder like a bull (*vrsaskandhah*) with long arms and the height resembling the *sala* tree (*salapramsur mahabhujha*). At the same time this muscular and well-built body reminds us of the Gandhara features too. The largeness of eyes indicates the Iranian element but the dreamy expression is Indian. The figure is endowed with a typical Indian loincloth or dhoti. Besides this the other typical element that strikes the spectator is the bend of the body. The towering body is broken on its axis in a *dvibhanga* style.

Another important figure in this context at Kizil is that of a young ascetic, framed within the shelter of foliage of acanthus leaves on the walls of the Cave of the Navigator. The three-dimensional effects are produced here also by means of soft colours, highlights on the tip of the nose, on the eyelids and on the chin, and elliptical lines showing curves of hair. The figure is an embodiment of a true Hindu ascetic, under a *parnakuti*. It is also shown with long matted hair tied in double knot above the head as well as with a necklace and a pair of armlets made of *rudraksa*, a scarf on the left shoulder passing through the right arm recalls the tiger skin or deer skin (*ajina*) the most common garment used by the Saiva ascetics. The inner spirit, i.e., the contemplative mood, tranquil mind and serenity are skilfully brought out by outward expression, e.g., half-closed yogic eyes and tight lips. This harmony of external form with the inner spirit was one of the major contributions of Gupta art traditions to Indian art wherever it went. The impression of beared (not very prominent), the elliptical lines of hair, the wavy moustache and the acanthus (?) leaves forming an arch around the head of the figure, however, remind us of Gandharan touches, for instance, the Buddha heads from Sikri,[27] head of Maitreya[28] and Boddhisattva Siddhartha in Meditation[29] from Sahri Bahlol in Pakistan. Rowland feels that it is "in a provincial version of the Indian manner of the classic murals at Ajanta, with the soft modelling intended to give a relief to the form."[29]

Another example of the same Ajantan style is also found at Kizil. It is the famous panel of the graceful dance of Queen Chandraprabha. The composition of the painting is the same as the composition adopted by the artists at Ajanta. The entire composition is just like a flower-all the figures around the central figure are like petals. The central figure appears to be of the most important person in

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the whole painting whole divinity is indicated by the halo and the body size. It is the largest amongst all other figures surrounding it. The proportions of the bodies adopted here is also based upon the principles of foreshortening (*ksayavrddhi*). The treatment of delicate colours, elegant dress, floating streamers, etc., of course could also be derived from Sassanian sources. But in one important respect the Indian influence is strongly felt: the well-balanced and, to some extent, disproportionately elongated and supple body of the queen in her dancing pose clearly resembles the scene from Mahajanaka Jataka depicted on the walls of Cave I of Ajanta. The elongation of the body of the queen cannot be understood in any other context.

The Kumtura Rock-Cut Caves

The shrines at Kumtura are rock-cut. The Buddha figure and the praying monks at Kumtura Cave, dated to 650 A.D., are shown with light and flames, indicating, symbolically, the Supreme Knowledge. Light and flames around the figure indicate the luminous nature of divinity. This characteristic feature had Its origin in India as it was contained in the early religious texts. It was undoubtedly very much favoured by the Central Asian artists.

Another example is from the Cave of the Apsaras at Kumtura in which the scene from *Tusita* heaven is depicted. Here, interestingly enough, the drapery, and the expression of the faces of gods show certain Chinese elements working under Gandharan and Iranian influences. The Gandharan feature can be traced in the treatment of hands, certain convertional gestures and the use of double outlines to emphasize specific details.

The paintings of the later phase, i.e., of the 8th-9th centuries A.D. show a tendency towards imbibing Chinese elements. The theme of the paintings was, of course, still based on the stories of Mahayan Buddhism.

Sorcuq is another important site in this region. But the artists of Sorcuq showed less interest in religious themes: on the contrary they devoted themselves to depicting the every-day life of the monks in the *samgha* through which they showed their interest in the Buddha and his life. The art elements were borrowed both from Kucha and Khotan.

Turfan known for its monumental Painted Panels

Turfan is also one of the very important sites on the northern caravan route. The land had undergone various ethnic and political fluctuations which had left strong impression on the art. The traces of Indian elements are very few, although well marked. The art, at this site, however, became inferior to those of the early paintings. Nevertheless, now the painted panels were huge and lines intricate. Facial features of some of the monks do resemble those appearing in the Ajantan Caves of a late date. Here was a combination between 'the Indian fullness of form and the Chinese sense for rythmic line drawing of the T'ang period.

A very interesting type of paintings found at Turfan shows the realistic characterization of individual figures in a composition, e.g., the scene depicting the mourners, in the pensive mood, on the death of the Buddha. It belongs to Bezeklik, Shrine IX dated to the 8th century A.D., that the assembly of the dignitaries in the *Parinirvana* scene consisting of peoples of all nationalities is clearly borne out by the dress and facial features of the individual figures. This is a marvellous example of a painted panel demonstrating the wide popularity of an Indian religion.

The elegant Buddha head from Koco which belongs to 7th-8th century A.D., is one of the most beautiful specimens showing the intermingling of various influences both from the Western and Eastern worlds. The round Mongoloid face, the almond-shaped eyes are of

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course typically Central Asian. Here, the Buddha head with *urna,* hair tied in a knot above the head, and halo, reminds us of the traditional Gandhara Buddha figures of the late 4th century A.D.

Tun-Huang : The Caves of Thousand Buddhas

Tun-huang played a very important role in the dissemination of Indian religion and Indian art. It is the eastern-most point where the two Silk Roads meet. Being an important site for trade, it had the opportunity to accumulate enormous wealth and royal patronage. This ultimately led to the carving of a large number of caves in the cliff of a hill. The motive underlying this monumental work was to pay offerings and pray for a safe journey through the long trade-routes crossing one of the most difficult deserts of the world always fraught with great dangers from the attacking nomadic and barbaric hordes from the north and fierce desiccation of land. This execution led to the development of the great centre of Buddhist art. The artists painted the walls and ceilings of the caves depicting scenes from the life of the Buddha, stories narrated in the Jatakas, the Bodhisattvas and various gods and goddesses including Siva and Ganesa.[31]

The panels of the Thousand Buddha figures in meditative poses and robes of various shades of red colour are drawn schematically on the walls of Cave No. 257 of Tun-huang. The colours of the robes show the orthodox colour used by Indian saints and monks : orange and yellow. The same composition is represented on the side-walls of the shrine of Cave II of Ajanta. Both at Ajanta and Tun-huang, the Buddha figures are separated by columns.

A part from the usual Buddha figures of Indian inspiration the geometric patterns on the ceiling and walls of the vaces also remind us of the Ajanta (Cave Nos. I, II, XVII) traditions. The floral designs, of course, were

WHAT INDIA GAVE THE WORLD

In the history of human culture the contribution of the Indian peoples in all fields has been of the greatest importance. From India we are said to have derived domestic poultry, shellac, lemons, cotton, jute, rice, sugar, indigo, the buffalo, cinnamon, ginger, pepper, sugarcane, the games of chess, Pachisi, Polo, the Zero concept, the decimal system, the basis of certain philological concepts, a wealth of fables with moral import, an astonishing variety of artistic products, and innumerable ideas in philosophy and religion such as asceticism and monasticism.

— WILLIAM H. GILBERT,. .
Peoples of India.

Source : *India — Cradle of Culture.*

Chinese. The emphasis laid on light shown falling on figures and making their drapery transparent reminds us of the 'wet-cloth' technique of the Gupta art. The crowns decorated with floral motifs and the dress showing plaited knots or bows and the structure of the bodies are also reminiscent of post-Gupta forms in many cases.

In paintings, the floor and ceiling of the palace are shown receding diagonally in the background (Cave No. 220) and thereby the artists attempted to give the idea of interior space of the palace or building. This perspective vision was already common in the Ajanta paintings, e.g., the palace of King Mahajanaka in Cave I.

In general, therefore, the form of leaves, the meandering stem of creepers, dwarf figures of male and female, etc., as design motif at Tun-huang are borrowed from India where these motifs represent one of the pleasing and graceful specimens of architectural ornaments.

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Similarly, the concept of innumerable eyes (*sahasraksa?*) placed on the limbs of the deity like Avalokitesvara depicted on certain silk paintings from Tun-huang, four or more armed divinities with long ear-lobes, etc. found in Central Asian art, are also Indian in origin. The lotus used for the seat of the Buddha or as a stand on which the divinities rest their feet, is again an Indian art motif. The exchange of art traditions appear to be a continuous process specially at Khotan, Miran, Kazil and Kucha. The art of these places was highly influenced by Indian art traditions although Hellenistic, Iranian and Sassanian elements were present in different degrees. The paintings of Tun-huang and Turfan show more of Eastern and Western elements, but in essence many of them were also Indian.

Central Asia was a Miniature India

This brief survey of the painted panels in eastern Central Asia makes it amply clear that India, whose Cultural frontiers at one time extended up to Balkh on the Oxus and beyond, played a very prominent role in shaping the art traditions which flourished in Central Asia during the Ist-6th centuries of the Christian era.

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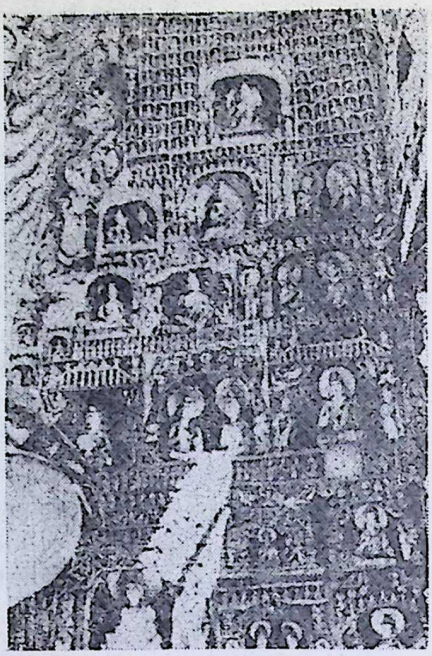
Cultural Exchange Between India, China and Japan

SHIEGO KAMATA



The interior of Cave 22 of Yun-kang wherein lies the gigantic Buddha Trinity. To the west of this Buddha, hundreds of caves and niches of various magnitudes are exposed.

(*Raghu Vira Collection*)

BUDDHISM, which was founded in India, was introduced into China by Buddhist missionaries through the deserts of Central Asia. With its introduction into Chinese society, it gradually strengthened its influences, and under the Sui and T'ang Dynasties assumed the form of a Sinicized religious sect. Thus with the Sui-T'ang empires at its centre, a new sphere of Buddhist culture emerged in East Asia, covering Korea, Japan, Pohai, Vietnam and other countries surrounding China.

The greatest factor in the spread of Buddhism throughout China was the production of the Chinese translations of Buddhist scriptures by Indian monks who came to China and by Chinese monks who went from China to India. That such an immense amount of translation work should have been accomplished in a relatively short space of time is something worthy of admiration in the cultural annals of the world.

All-embracing Character of Buddhism

India and China are two heterogeneous culture-spheres isolated from each other by the Himalayan ranges. How do we explain, then, the spread of one culture to the other despite such completely differing cultural elements? It might be attributable to the fact that Buddhism by nature was not a religion intended for one nation, but it possessed a universal character above the narrow concept of race or frontiers of a country so that it could be adhered to by anyone; however, one must also remember the fact that there were China's own peculiar cultural traits that made the reception of Buddhism possible. Especially important was the existence of Taoism which played an important role in the reception and understanding of Buddhism.

Introduction of Buddhism in China

Concerning the period in which Buddhism was transmitted into China, a variety of theories have been propounded since time immemorial.[1] Among these there is one that the introduction took place in the time of Emperor Ming of the Han Dynasty in 67 A.D., when Chia-yeh Mo-t'eng and Chu Fa-lan[2] came to Lo-yang in the company of imperial envoys and put out a translation of the *Sutra in Forty-two-sections*. This theory is not a

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tradition that relays facts, but a mere legend. According to the *Hou-Han-shu Biography* of *Ch'u Wang-ying* this half brother of the Emperor Ming was a believer in Buddhism in the eighth year of Yung-P'ing (65 A.D.), which clearly suggests that Buddhism had its followers in the period of Emperor Ming of the Han Dynasty. But it seems to me that from around the commencement of the Christian era golden-coloured statues of Buddha, along with bronzes, were gradually making their way into China along with the caravans.

Thus Buddhism, which spread to China by degrees, was accepted into Chinese society and went on to become, both doctrinally and as a religious body, a great social influence. Down through the period of the Southern and Northern Dynasties, and by the time of the Sui and T'ang Dynasties, a Chinese Buddhism with tts own peculiar special features had come into existence. The T'ien-t'ai School, Hua-yen School, Zen Buddhism, the Litus School, Esoteric School and other schools had been formed, and had spread out both to Korea and Japan. In this way Buddhism, which had originated in India, spread from China as far as Korea and Japan, and, Buddhism thus disseminated was almost entirely a Chinese Buddhism. Nevertheless, there also were some Indians who spread Buddha's religion to these two countries directly from India. . . .

Buddhist Scriptures Translated into Chinese

The first translations of Buddhist scriptures to be made in China were produced by An Shih-kao [3] and Chih-lou chia-ch'an [4] in the reign of Emperor Huan in the Han Dynasty. An Shih-kao was a crown-prince of An-hsi (Parthia) but he renounced the world and went to Lo-yang in approximately A.D. 148. He translated *An-pan shou-i-ching,* among other works. This marked the first transmission of a sutra dealing with dhyana, and it is thought that Chinese monks started to perform mental exercises with this sutra as their handbook. Chih-lou chia-ch'an was a native of Ta-yueh-Chih, and in the closing years of Emperor Huan's reign he also came to Loyan to translate *Tao-hsing-pan-jo-ching* and other works. Especially noteworthy is the fact that the Mahayana *sutras* including the *Prajnaparamita-sutra,* were brought over into China at this time.

Next during the Three Kingdoms Dynasty, T'an-k'o chialo[5] of central India came to Loyang in the Wei Kingdom and translated works connected with Buddhist precepts. This marked the first transmission of the precepts to China.

Under the Western Tsin Dynasty, there lived in Tun-huang a man under the name of Chu Fa-Lu (230-308 A.D.) who though not an Indian, translated between 266 and 308 A.D. 150 works in 300 volumes, including the *Sad-dharma-pundarika-sutra, Prajnaparamita-sutra* and *Vimalakirtintrdesa-sutra.*[6] He is reputed to have known the languages of thirty-six countries. Buddhism's transmission to China is said to be really Fa-hu's achievement. Even while he was still alive he was called the Tun-huang Bodhisattva.

The Role of Kumarajiva

The arrival of Kumarajiva (344-413)[7] at Ch'ang-an constitutes an epoch-making event in regard to the translation of Chinese Buddhist scriptures. A native of Kucha, he studied Mahayana and Hinayana sutras and sastras before coming to Ch'ang-an in 401 A.D. at the age of 58. There he was accorded the reception of a *kokushi* (teacher of the realm) by the sovereign. In addition to the *Mahayana sutras* of Prajnaparamita, *Saddharama-pundarika,* and *Vimalakirtintrdesa,* he translated several works of the Buddhist philosopher several works of the Buddhist philosopher Nagarjuna, e.g. the *Madhyamika sastra* and the *Mahaprajnaparamita Sutra.* His translation of the *Saddharamapundarika-sutra* is read

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to this day by Buddhists in Japan. As a result of these translations, the study of Sunya doctrine became popular in a short time and finally led to the establishment of the Three Sastra School in China. Further, it also considerably influenced later Chinese Buddhism, particularly Chaolun,[8] the work of Kumarajiva's disciple Seng-chao (384-414 A.D.).[9]

The *Avatamsaka-sutra,* chief representative of India's *Mahayana sutras,* was translated during the Eastern Tsin Dynasty by Buddhabhadra (359-429 A.D.).[10] Fifteen years younger than Jiva, he was a man of a truly noble character. He met Jiva in Ch'ang-an, but was ousted by the latter's disciples. Thereafter he went to Lu-shan where he translated the *Avatamsaka-sutra.* During the Southern and Northern Dynasties his translation was studied by numerous scholars and commentaries were written on it, and in the T'anga Dynasty it was brought to perfection by Fa-tsang (643-712 A.D.)[11] as the Avatamsaka (Hua-yen) School. *Avatamsaka* exerted a deep influence upon the history of Chinese thought, and it played a leading role in the formation of the Chinese thought after the Sung Dynasty. Further, a translation of the *Avatamsaka-sutra* was made during the T'ang Dynasty. This translation, done by Siksananda (652-710 A.D.),[12] was read widely from that time onwards.

The Role of Buddhabhadra

In 416 A.D. Buddhabhadra collaborated with Fa hsien[13] in the translation and publication of the *Ma-ho-seng-ch'i-lu* which pertains to the Vinaya category of scriptures, and worked hard for the dissemination of its precepts. About the year 402 Punyatara of Kashmir came to Cha'ang-an and translated the *Shih-suny-lu.* These vinaya scriptures were studied and lectured upon, and during the T'ang Dynasty, owing to the efforts of Tao-hsuan (596-667),[14] they took shape as a new religious sect known as the Vinaya school.

The *Mahaparinirvana-Sutra,* along with many other Mahayana texts, was translated about 421 A.D. by Dharmakshema (385-433),[15] who was a native of Central India. He first studied Hinayana, then Mahayana, and finally came to Tun-huang. With the translation of the *Mahaparinirvana-sutra,* the concepts of *buddhatva* (the idea that the Buddha nature dwells within every man), and the teaching of *sattva* (the immanence of buddhatvain all beings) especially exerted a great influence upon Chinese Buddhism. Consequently, there grew up, with Southern China at its core, the Nirvana School, and the Sutra was widely studied. Its influence proved to be considerable even in the development of the *buddhatva* theory of the later Zen School. The impact of the concepts was also felt upon the Taoist scriptures ; in the *Ta-ch'eng-miao-lin-*ching and others, for we know of a *Tao-hsing* (Tao-nature) theory. Furthermore, the dwelling of the Buddha-nature was not confined to men, but it dwelt in the entire world of nature : mountains, rivers, trees and plants — all fell in its scope. This idea bore fruit in Japan in the form of the beautiful words : *sansen somoku shikkai jobutsu.* It could be said that these words express the deep feeling for nature experienced by the Orient.

During the Southern and Northern Kingdoms Dynasty, Bodhiruci[17] and others translated Vasubandhu's twelve volumes of the *Dasabhumika-sutra* over a four-year period beginning from 508 A.D. Bodhiruci, a native of Northern India, had come to Lo-yang in the same year. As a result of the study of the *Dasabhumika-sutra,* the Ti-'un School came into being in China. The chief representative of the Ti-lun School was Hui-yuan (523-592 A.D.),[18] whose literary work, the *Ta-ch'eng-i-chang,* can be said to be an encyc'opaedic compendium of Buddhist theory under the Sui Dynasty.

The Ti-lun School was absorbed into the Hua-yen (Avatamsaka) School during the

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VERSIONS AND DIVERSIONS

The RAMAYANA, *which epitomises heroic deeds of Rama, is a wonderful poetic composition of the sage Valmiki. The ideals left by Rama still enlighten the people about sincere fraternal love, true friendship and the great principles that should govern kingship. It is not therefore surprising to find that 'wherever a Hindu went he took his* RAMAYANA.' *This may or may not be correct in all the countries he visited but it is certainly true of South-East Asia. It is not merely a coincidence that the* RAMAYANA *scenes are depicted in one form or the other in countries as far as Indonesia and as near as Burma, not to speak of Cambodia, Thailand, etc. It is also not a coincidence that the* RAMAYANA *is still being adored, venerated and played in various forms in several Asian countries. It is a living tradition. It is alive with all its grandeur, not only among the Hindus of these countries but also among the Muslims and the followers of other religions. The* RAMAYANA *is a binding force, a common link, and a common repository of an ancient heritage for all the countries of South-East Asia.*

The question that comes to mind is how this great epic succeeded in galvanising a seemingly heterogenous population of practically a quarter of the world? How could it become a cherished theme for portrayal on the walls of numerous temples, and in books, plays and paintings? How this 'Bible of the East' got accepted as a solid base for an edifice of great human culture? The answer to these questions is not far to seek. The RAMAYANA *was a book that stood more for an ideal than for a form, more for precepts than for a ritualistic complex. It, therefore, allowed great flexibility and catholicity not only in the treatment of the subject but also in its mannerism. It was capable of adapting itself to the needs and the moods of all, it happened to come in contact with. It is no wonder, therefore, that the* RAMAYANA *had a number of versions not only in India but also outside her frontiers. Many of them had wide divergence in contents but that did not bother the Hindu mind. For example, the* RAMAYANA *story as incorporated in the Dasaratha Jataka. Its Chinese version depicts Rama and Lakshmana as brothers of Sita. The Old Javanese* RAMAYANA *concludes with the reunion of Rama and Sita but the* VALMIKI RAMAYANA *ends in another form; it makes mother earth split and hide Sita forever. The* KAMBA RAMAYANA *describes that Ravana did not physically carry Sita, he took her by lifting the big chunk of earth on which she was standing.*

— HARISH KUMAR CHATURVEDI.

T'ang Dynasty and gradually died out. However, its role in the formation of Hua-yen (Avatamsaka) thought proved great, especially in the typical development of the Tathagatagarbha theory. Originally, Chinese thought did not concern itself adequately with the personal autonomy of man, i.e., with what concerns the heart, but due to the dissemination of the Buddhist Vijnaptimatra and Tathagatagarbha theories, there was firmly established a philosophical position that deeply penetrated the mysteries of the human heart. It may thus be said that it was perhaps Buddhism which introduced the philosophy of the heart into Chinese thought.

The Great Philosopher Paramartha

Again, in the Southern Kingdom we find the most famous of all translators; Paramartha (499-569 A.D.).[19] Landing in Southern China in 546 A.D., he reached Chien-kang in 548 and was received in audience by Emperor Wu of Liang. He translated the *Mahayanarisamrigraha-sastra,* the *Ta-ch'eng-ch'i-hsin-lun,* and other works but the most famous of them all was the *Mahayanaparisamgraha-sastra.* A

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product of Vasubandhu, this work was a general introduction of Mahayana Buddhism, as seen from the viewpoint of the Yogachara School. It has great value as the basic text of Buddhist philosophy. It was translated into Chinese four times, the versions of Paramartha and Hsuan-tsang being the best known. It was especially in Paramartha's version of the Sastra that the Yogachara School's ancient interpretation of the Buddhist doctrines was handed down, and it is also important from the standpoint of *Vijnaptimatra* theory. Out of Paramartha's translation of this Sastra grew the thought of the She-lun School, with which were associated scholars like Hui-K'ai (518-568 A.D.) and Ching-sung (537-614 A.D.). The teaching of the She-lun School were then transmitted to Northern China by T'an-ch'ien (542-607 A.D.). They began to be studied at Chang-an also. Afterwards, this school got merged with the Ti-lun School into the Hua-yen School and became extinct as a separate sect in the closing years of the Southern and Northern Kingdoms Dynasty. In the *Hai-k'ung-chih-ts'dang-ching,* a Taoist scripture written in the eighth century, the *ariyasiki* and *trisvabhava* theories of Paramartha's *Mahayana-parisamgraha* have been quoted and re-cast in Taoist terms.[20] When one considers the way the theories, which originally came from Indian Mahayana philosophy, were introduced into China influencing even the Taoist scriptures, one is surprised at the rapid speed with which thought spread. Another notable fact which helped the formation of the Hua-yen School towards the end of the eighth century, despite the availability of Hsuan-tsang's new translation which was completed within the first half of the same century. It was not the latter translation but the one done by Paramartha which became popular. Similarly, even though by the end of the eighth century Siksananda's new translation of the *Ta-Ch'aeng-ch'i-hsin-lun* had been completed, Paramartha's earlier translation of the same work was preferred by the Hua-yen School. As regards this latter work, it is difficult to ascertain whether it was produced in India or is a work written in China; in either case, its influence upon Chinese Buddhist thought is considerable. *Ch'i-hsin-lun's* central idea is the theory of *tathata,* and it is well-known how a great role it played in the formation of Hua-yen thought. It also prompted Fa-tsang to write the *Ch'i-hsin-lun-i-chi.* Chinese and Japanese students of *Ch'i-shin-lun* relied completely on this commentary of Fa-tsang for their attempts to understand the thought contained in the *Ch'i-hsin-lun.* Under the impact of his thought, the *Ta-ch'eng-chin-kuan-famen* was composed in the Tien-tai School, the *Shih-ma-ho-yen-lun* in the Esoteric School, and in China was produced the *Yuan-chueh-ching sutra. Ch'i-hsin-lun* thought grew even stronger after the middle of the T'ang Dynasty, and has kept influencing Chinese philosophical development even since the Sung Dynasty. It possessed some fact which evoked a sympathetic response in the Chinese.

During the T'ang Dynasty the greatest of Chinese translators Hsuan-tsang produced remarkable works. However, before we discuss him, let us first take up those scholars of India who travelled to China and translated Indian Buddhist scriptures. Thus we turn to men such as Subhakarasimha, Vajrabodhi, and Amoghavajra, who made the deepest impact upon T'ang Buddhism and brought about the formation of new religious schools.

The works of Subhakarasimha, Vajrabodhi and Amoghavajra

The Esoteric School of India had already been introduced in the Eastern Tsin Dynasty (317-419 A.D.), but much of it was only incantation formulas and true Esoteric thought was not passed on. It was only due to Subhakarasimha, Vajrabodhi and Amoghavajra that an advanced and faithful Esoteric School was transmitted in the time of the Hsuan School. Subhakarasimha (637-735)[21] was the sove-

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reign of Wu-t'u, i.e., Orissa, in India, renouncing his throne he left the world and under the tutorship of Dharmagupta studied Esoterism at Nalanda. In 716 A.D. passing through Kashmir, he came to Ch'ang-an. In 715 he published a translation of *Ta-jih-ching* which he had done in co-operation with I-bsing and others. Vajrabodhi (671-741 A.D.)[22] was a native of southern India. At the age of 10 he renounced the world and entered Na'anda and from the age of 15 he studied Hetu-vidya from Dharkakirti in western India in addition to the doctrines of Madhyamika and Vijnaptimatra. From the age of 31 he studied in southern India Esoterism for a period of seven years with Nagajna. Subsequently, he left southern India and, crossing the South Sea, arrived at Lo-yang in 720 A.D. Amoghavajra (705-774 A.D.)[23] was a native of northern India, and he landed at Kang-tung together with Vajrabodhi and with him entered Lo-yang. After the latter's death, he crossed the South Sea again and went to Ceylon where he studied Esoterism. He returned to Ch'ang-an in 746. He adopted the teachings of the Hsuan, Su and Tai Schools, and made Esoterism flourish with the solid support of the Imperial court and nobility.

Famous among the translations of his scriptures is the *Chin-kang-itng-ching*. He is said to have translated 110 works in 143 volumes, thus meriting for himself a place alongside Kumarajiva, Paramartha, and Hsuan-tsang.

This Esoterism was introduced to Japan's Kunkai through the meditation of a disciple of Amoghavajra named Hui-kuo (746-805 A.D.), and eventually it flowered there as the Shingon Sect. The almost direct line expansion of the Esoteric School within the space of a short time, from its birth-place in India to China and then on to Japan, is an unparalleled phenomenon. The Esoterism brought into Central China seeped gradually into the hearts of the ordinary masses, and fusing with Taoist beliefs settled itself firmly in Chinese society. In addition, it linked itself with Shamanism under the Liao and Chin Dynasties, and from the northern districts of China all the way to Korea, one found Esoteric belief at its highest peak.

After the introduction of Esoterism in the middle of the T'ang Dynasty, perhaps no Indian monk came over to China, and it seems that the work of translating the scriptures also did not make much progress thereafter. Of course, even during the Sung Dynasty translator monks such as Danapala came to China at least temporarily and executed translations, but none of them eventually brought about the formation of new sects or schools based on their translations.

Up to this point we have been discussing the history of the Indian monks or Central Asian monks who came to China and translated there the scriptures of Indian Buddhism, together with an account of each of the schools and sects in Chinese Buddhism that developed from those scriptures. However, Chinese Buddhists did not just one-sidedly accept Indian culture in a passive manner. Quite the contrary, there were a few who, notwithstanding their being Chinese monks, acted with aggressive initiative and passed through Central Asia to travel into India, whence, despite, all kinds of hardships and long intervals of time, they brought back with them to China copies of the scriptures.

What possible explanations are there for the enthusiasm of the Chinese monks to venture to India? For one thing, they certainly felt a strong longing to see the land of birth of the founder of Buddhism, Gautama Buddha. Again, they must have desired to see the true Buddhism. To go to the Buddhist Holy Land of India was one manifestation of their desire to seek the way.

Visits of Chinese Students to India

Under the Kingdoms Dynasty, the first man to try to go to India was Chu-chuer-hsing.[24]

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He devoted himself to a study of the *Prajna-paramita-sutra,* but, noticing the incompleteness of that particular copy, he went to Khotan in 260 A.D. and there he was able to acquire a complete copy. He had some disciples to take it back with them to China, and he breathed his last in Khotan, and was thus prevented by death from reaching India.

Besides him, K'ang Fa-lang[25] journeyed to Liu-sha, chu Fa-ch'eng to Tun-huang, and Yu-fa-lan[26] to Chiao-chou (North Vietnam), but there was no one who went to India. Probably, the first to set foot upon Indian soil was Hui-jui (355-439 A.D.),[27] who went to southern India. After his return to China, he is said to have lived in Lu-shan. The most famous of travellers to India were Fa-hsien (339-420 A.D.),[28] Chih-yen (358-437 A.D.,[29] and Pao-yun (375-449 A.D.).[30] Fa-hsien, left Ch'ang-an in 399 with four of his disciples. It took them six years before they reached central India where they stayed for three years. Then they spent two years of study in Ceylon wherefrom they crossed the South Sea and landed in Ch'ing-chou around 412. Entering Chien-K'ang, they translated the *Mahaparinirvana-sutra* (six volumes) together with Buddhabhadra. Chih-yen met Fa-hsien in the Wu-i-Kingdom. He studied the *Samathavipasyana* in Gandhara and then came to Ch'ang-an with the permission of Buddhabhadra, who was a native of Central Asia. In 427 he translated the *P'uyao-ching* with Pao-yun. Thereafter he again travelled by sea to India and died in Gandhara at the age of 78. Pao-yun left China more or less at the time when the other two men left. He travelled around northern India and returned to Ch'ang-an.

Chih-meng (who died around 453 A.D.) also left China in 404 A.D. and entered Kapilavastu from Kashmir, from where he returned to China after acquiring, like Fa-haien, the *Parinirvana-sutra.*

Many of the men who journeyed to India seem to have taken a westerly route and to have passed over the deserts of Central Asia, trekked along the Silk Road, and further into Kashmir. The return journey was made by crossing the South Sea by ship and landing in southern China.

The Chinese Traveller Hsuan t'sang

The most famous of all Chinese travellers to India in the annals of the transmission of scriptures to China was Hsuan t'sang (600-664 A.D.).[31] He renounced the world while yet a child, and first of all studied the *Parinirvana-Sutra* and the *Mahayanasamgraha-sastra.* But he began to entertain doubts, and seeking out the complete works of the *Yogacharabhumi-sastra* or *Maitreya-natha* (ca. 250-350 A.D.) ; he made up his mind to resolve his doubts and set out from Ch'ang-an bound for India in 628 A.D. Enduring adversities and trials, he reached Nalanda in India and became a student of Silabhadra. From him he learned the Vijnaptimatra theory. He studied with special eagerness the Vijnaptimatra theory of Dharmapala. Afterwards he travelled almost throughout India and managed to acquire 657 Sanskrit works. In 645 A.D. he returned to Ch'ang-an, after a long trip of about seventeen years.

Among the scriptures which he translated, the *Mahaprajnaparamita-sutra* and the *Yogacharabhumi, Abhidharmakosha* and *Mahayanasamgraha Sastra* are the most noted ; of especial importance is the fact that he translated Dharmapala's *Vijnaptimatratasiddhi-sastra,* the basis of the theoretical explanation of this last-mentioned work, was founded the Dharmalakshana School, which later spread into Japan and was counted among the Six Sects of Nara. It was Chi (632-682 A.D.)[32] who played a significant role in the establishment of the Dharmalakshana School. The T'ang T'ai-tsung held Hsuan-tsang in respect,

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and rendered much support in translating the scriptures. Supported by the T'ang Imperial court, the school was possessed of mighty energy for a time, but once the Tsetien-wa-huo Dynasty began, it was superseded by the Avatamsaka School of Fa-ts'ang. Apparenty felt to be too subtle, the Dharmalakshana School ended up as philosophical Buddhism and was unable to enter into the masses.

Korean Scholars visited India and China

Among the scholars belonging to the Dharmalakshda School, there were many whose place of origin was Korea; for example, Yuan-ts'e (613-696 A.D.)[33] was a native of Hsin-lo (he has left to posterity the superlative work called the *Chieh-shen-mi-ching-sun*). Another man from Hsin-lo, Yuan-hsiao (617-686 A.D.),[34] also learned the Vijnaptimatra theory, studied the Avatamsaka philosophy, and left behind many literary productions. Under the T'ang Dynasty the exchange between Korea and China reached its zenith and many Korean monks came to China for study.

I-chang (635-713 A.D.)[35] went to India a little later than Hsuan-tsang. At first he studied the Vinaya and the Vijnaptimatra theory, but in 671 A.D. he set out for India and in 673 reached the mouth of the Ganges; he remained for about ten years at Nalanda, after which he wandered around all parts of India, obtained many Sanskrit books, and eventually reached Sumatra. In 695 he returned to Korea with 400 Sanskrit books in his possession. Altogether his trip took about twenty-five years. His *Nan-hai-chi-kuei nei-fa-chuan* and *Ta-t'ang sih-yu Ch'iu-fa kao-seng-chuar* both written in Sumatra, are along with Hsuan-tsang's *Ta-t'ang hsi-yuchi* valuable materials for knowing about the manners, customs, and life in Buddhist monasteries in Central Asia, India, and the South Seas; they are also important as sources for research in Indian history.

According to the Sung-shi an Indian delegation arrived in the Imperial Capital in 953 bringing horses as gifts. In 1965 a monk named Tao-yuan, who had spent 6 years in India, brought home relics and manuscripts (cf. Giles 1890). Inspired by his report the Emperor T'ai-tsu sent in 966 a mission of 100-300 monks through Turkestan to India in order to get Buddhist scriptures. The mission passed by Hami, Turfan, Aqsu, Kashgar, Khotan, Gilgit and Kashmir to Gandhara. The head of the mission, Ki-ye, then visited all the holy places and returned home via Nepal, in 976 presenting the Emperor with the relics and scriptures he had been able to gather.

The last pilgrims mentioned by name in the Sung sources are Dharmasri (returned in 1027) and Sumanas, who with 8 companions, arrived in 1036 bringing relics, manuscripts as well as bronze and ivory statues. In the 11th century the contacts between China and Khotan were cut off by the Hsi-hsia, and even the Kansu Uigurs had to acquire Buddhist texts from China.

Through the numerous Japanese monks who — for the most part via Korea — visited China under the T'ang and the Sung for Buddhist studies, the influence of Indian culture reached Japan.

— PENTTI AALTO.

Indian Acharya Dharma Founded Zen Buddhism

We have till now explained the cultural exchange between India and China on the basis of our study of the works and life of translator monks. The picture would, however, remain incomplete unless we also see the part played by an Indian Buddhist Dharma in the field of Chinese culture especially Chinese Buddhism. He is said to have been a native of P'o-ssu and, according to the account given by Tao-hsuan in his *Hsukao-seng-chuan*, he went by way of the South Sea and landed in

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southern China, passed through Liang and arrived at the capital city of Pei-Wei, Lo-yang. Sometime later he entered the Shao-lin Temple in Sung-shan, which he did not leave for the rest of his life. The Zen Buddhism which he transmitted was received by the Chinese and later, as the Zen Sect, it was to become the chief representative of Chinese Buddhism, exactly what it was that he taught is not known, but tradition has it that he taught the *Lankavatara-sutra.*

His image changed with each changing age. Around the middle of the T'ang Dynasty, various legends accrued to his reputation, and he began being depicted as the ideal image of the Chinese Zen monk. During he Sung Dynasty, he was venerated by Tao adherents as well and came to be worshipped by the Chinese in general. He was also the subject of many paintings during this period.

The Zen School, which could claim him as its founder, was transmitted to Japan also, and is even today one of the very active Buddhist sects in Japan.

One can say that Dharma is the only man who, though not a translator monk, nevertheless had such a great influence upon Chinese Buddhism and came to be the founder of a sect that was in the mainstream of Chinese Buddhism. The members of the Zen School founded by Dharma believe that in their sect alone is the teaching of India's Gautama Buddha being faithfully handed down. The Zen teaching does not rely upon any scriptures, it denies absolutely all authority, it is a religion that demands that one just look at the Buddhatva that is one's own true nature. Further, the teaching that our whole lives are ascetical exercises make of it an extremely practical-oriented teaching.

The above has been an account of the cultural exchange between India and China seen from the stand point of the spread of Buddhism. Since Indian culture and Buddhist teaching passing by way of China continued to spread to Korea and Japan also, I would like to touch upon this aspect too.

Indian Culture spread into Korea and Japan

The first Indian monk to enter Korea was Malananda.[37] He came from Eastern Tsin in 384 A.D. and spread Buddhism in Pai-chi. This marked the beginning of Pai-chi Buddhism and in contrast to the Buddhism promulgated by Shun-tao[38] in 372 A.D. in Kao-li, by E-tao[39] in 374 A.D. in Hsin-lo, and by others, this was spread by one who was an *Indian* monk. By what route Malananda came from India to China is completely unknown, but the fact that an Indian monk crossed all the way over to Korea is of great significance when one considers the eastern advance of Indian culture. Other Indians who came to Japan very early were the Brahmana priest Bodhisena[40] and the Campa monk, Fo-che.[41] Even before them Indians who were Fa-tao (Dharmamarga or Dharmapatha?) are said to have come to Japan by way of China and Pai-chi, but it is uncertain whether this is a historical fact. Japan's ancient culture came to flower in the Nara period, and its symbol must be said to be the Mahavairocana Buddha at Nara. At the time of the ceremony celebrating the completion of the Mahavairocana Buddha (made by orders of Emperor Shomu), it was Bodhisena who acted as the officiating Minister. Born in a brahmana family, he reached T'ang by way of the South Sea, and from there, in response to an invitation from Emperor Shomu, he set sail for Japan in 780 A.D. with So-che and a certain Tao-hsuan, who was a member of a branch of Northern sect Zen Buddhism, and they reached Japan in 736 A.D. Because he understood well the *Buddha-avatamsaka-mahavaipulya-sutra,* he was called upon to officiate at the dedication ceremony marking the completion of the Great Buddha, which was modelled upon the originator of the Hua-yen Sutra, the Mahavairo-

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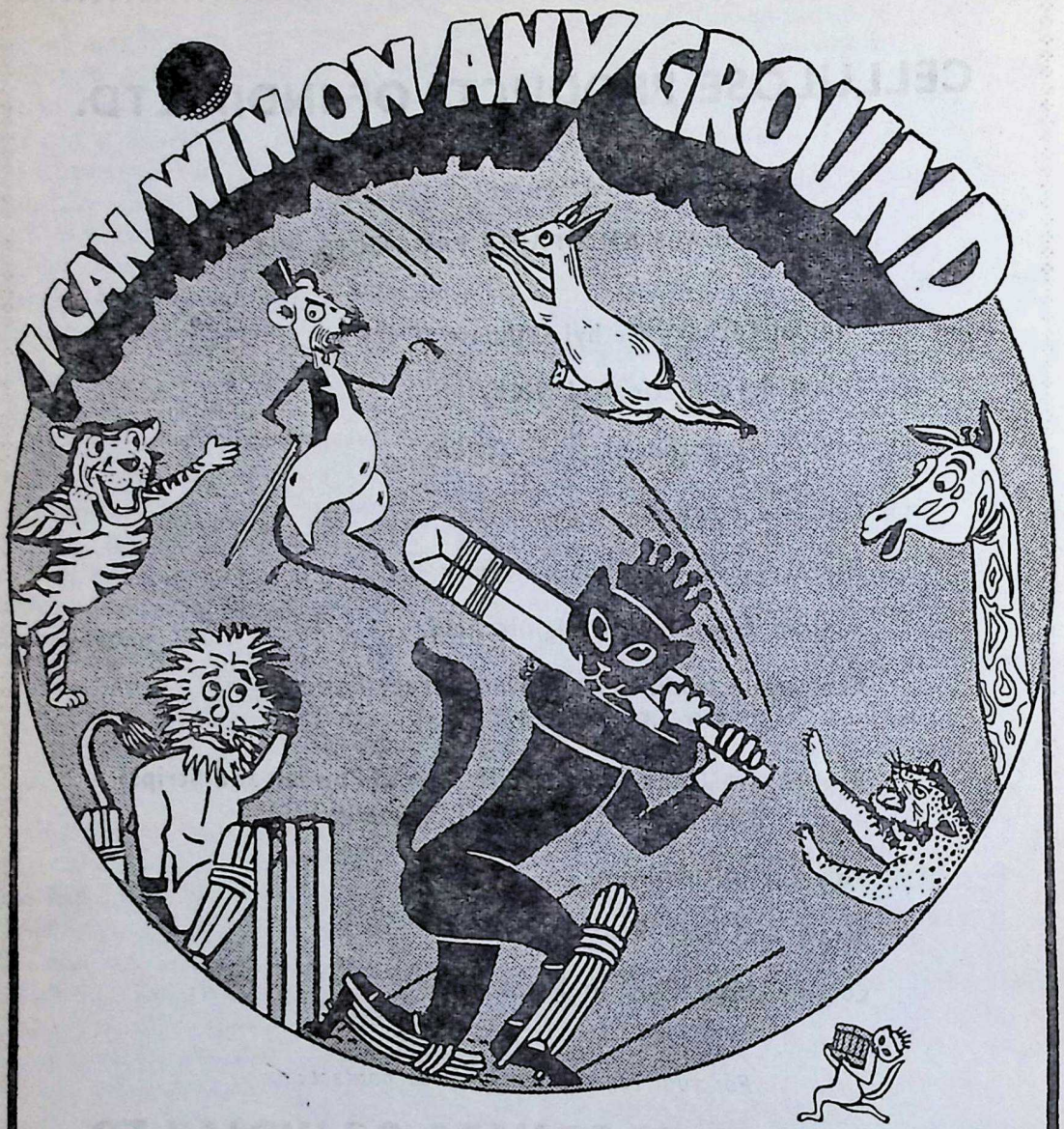

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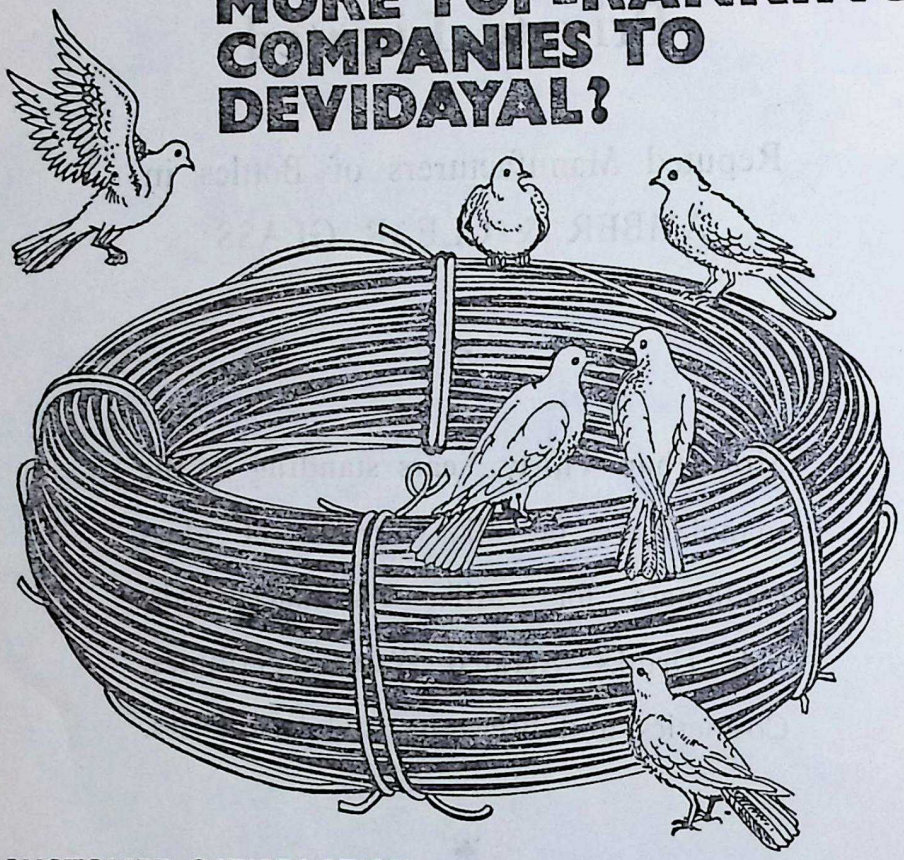

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cana Buddha. He also taught Amitabha-Buddha faith and Kuan-yin faith. Fo-che, as mentioned, came to Japan with Bodhisena. Though Campa corresponds in general, to present-day Vietnam, the Campa kingdom extended even beyond Indo-China. It is possible that he was a native of ancient Campa that lay in India in the modern Bhagalpur region on the southern bank of the Ganges. He is thought to have met Bodhisena while crossing the South Sea and to have come with him to T'ang, and from there to Japan. He is esteemed for transmitting Campa music. Both these Indian monks lived in the Dai-an-ji in Nara, where they probably explained the *Hua-yen Sutra* and taught Sanskrit. In my opinion, these two Indians, who in the Nara period travelled so far as to reach Japan, contributed a great deal by way of imparting to Japanese culture the richness of Indian culture.

Conclusion

The influence of Indian culture upon Japan was great. There is no need to treat in detail the role of Buddhism. In addition to this, one could bring up such things as studies of the similarity between Japanese stories and Indian stories, the Indian gods that are made the objects of worship in Japanese folk beliefs, and Indian words used in Japan.

We have followed the traces of cultural exchange between India, China and Japan, focussing our attention on the spread of Buddhism. Despite enormous obstacles, the great distance and natural barriers between India and east Asian countries, cultural exchange on such a large scale is truly a fact in world history that merits admiration. By means of this fact, we can understand how an East Asian world, with its centre at T'ang, came into being and through the mediacy of Buddhist culture went on to become linked into a unity.

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India's Cultural Relations with China

R. MANIAN

ONE of the two interesting letters, originally written in Sanskrit, that have been preserved in China dates back to 654 B.C. An Indian Buddhist scholar, Sthavira Prajnadeva writes to Hsuan-Tsang, "We are sending you a pair of white cloths to show that we are not forgetful. The road is long, so do not mind the smallness of the present. We wish you may accept it. As regards the *Sutras* and *Shastras* which you may require, please send us a list. He will copy them and send them to you".

Hsuang-Tsang in his reply says: "I learnt from an Ambassador who recently came back from India that the great teacher Shilabhadra was no more. This news overwhelmed me with grief that knew no bounds. Among the *Sutras* and *Shastras* that I, Hsuan-Tsang, had brought with me, I have already translated the *Yogachara Bhumi-shastra* and other works, in all, thirty volumes. I should humbly let you know that while crossing the Indus, I had lost a load of sacred texts. I now send you a list of the texts annexed to this letter. I request you to send them to me if you get the chance. I am sending small articles as presents. Please accept them".

The above quoted letter is ample proof of the depth and intensity of the cultural friendship that had developed between the Indians and Chinese. By the time Hsuan-Tsang visited India in the seventh century, India's cultural relations with China had become well established.

A reference in the Mahābhārata goes to prove that communications with China had started early along routes through Central Asia, which was very lengthy and also hazardous. Many travellers perished on the way. Many, having managed to reach the end of their journey, did not return and settled in the land of their adoption. The sea-route was shorter but not safer. This was via the Nicobar Islands, Java and Sumatra, Malaya and Indo-China. The scholars from China who used to come by the sea-route stayed for a few months at some Indian colony in Indonesia in order to learn Sanskrit before they came to India.

Though 'China' is mentioned as 'Shina' in early Hindu scriptures, we are told that the

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first authentic reference to contact between the two countries is the one of Emperor Mingo who sent a mission headed by Ts'ai Yin to make inquiries concerning Buddhism. He returned in 67 A.C. with many Indians including Kasyapa Matanga. Hence even Dr. Rddhakrishnan states that the first Indian missionary to go to China was in 67 A.C. But many other writers believe that both the countries must have been maintaining cultural relations long long before Christ. According to Sir Wallace Budge of British Museum, a manuscript unearthed in China in 1932 had many direct references to the Laws of Manu.

Yoga in China

Taoism, the oldest religion of China has been influenced by Indian Vedic teachings prior to Buddhistic influence over China. Taoism has laid stress on meditation and contemplation. It has further emphasised the attaining of immortality. These teachings are very similar to Upanishadic teachings. Even though the Chinese were benefited by the yogic exercises they were practising, they were calling it by the name of 'sitting still'. The Chinese Statesman Su-Tungpo was a Yogi of high order. He was practising 'the nasal gaze' which is nothing but a technique mentioned in our Yogic scriptures.

There are many evidences to show that the Chinese were having many Hindu beliefs such as immortality of soul, the law of transmigration etc.

Onrush of Indian Buddhists into China

There was an onrush of Indian Buduhists into China between the third and seventh centuries A.C. But even upto the 14th century Indian Buddhist missionaries were going to China, most of them from the great Nalanda University.

Gautama Samghadeva arrived in China in the year 383 A.C. from Kabul bringing texts which he translated.

Kumarajiva born in Kucha of an Indian father and a Kuchean mother was earlier a follower of the Hinayana sect. Later he was converted to the Mahayana and became a well-known exponent of the *Sunyata* doctrine first preached by the great philosopher Nagarjuna. It is believed that he arrived in China probably in the year 385 A.C. He translated the life of Nagarjuna into Chinese.

Complying with a request of the Chinese Emperor Wu, Vishnugupta, probably the last Imperial Gupta ruler sent one Paramartha to go to China with a large number of Buddhist manuscripts. He went by sea-route in 546 A.C. He translated more than seventy works into Chinese.

Jinagupta reached the Chinese capital in 559 A.C. He was the translater of Asvagosha's *Buddhacharita* into Chinese. Portions of the work now lost in India can be reconstructed only with the help of the translation. Other famous Indian missionaries in China include Dharmagupta (d. 610), Prabhakaramitra (d. 633), Vajrabodhi (d. 731), Amoghvaysa (d. 774), Munion (d. 794), Dharmadtva (d. 1001).

Under the T'ang dynasty there is said to have been over a thousand priests and nuns in the imperial palace. In the sixth century A.C. there were more than 3,000 Indian Buddhist monks and 10,000 Indian families in the Loyang province alone.

Chinese Pilgrim Travellers in India

It is not only that Indian monks and scholars went to China for spreading the great teachings of the *Light of Asia*. Many pilgrims wanted to visit the land of the great Buddha. So there was always a two-way traffic between India and China.

A Chinese scholar Lian-Chi-Chao has recently presented from Chinese sources 180 names of pilgrims of which only 42 had returned and 7 remained in India, while the

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journey of the others had been interrupted by accidents.

Among the best known pilgrims who have left records of their journeys are Fa Hien, Sung Yun, Hsuan-Tsang and I-Tsing.

Fa Hien left China in 399 A.C. for India and he reached India in the beginning of fifth century. He was a disciple of Kumarajiva in China. He became a student of Pataliputra University. It is believed that the main purpose of his visit was to procure authentic texts of the *Vinayapitaka*, a part of the Buddhist Canon. He travelled through the valley of Swat, Taxila and Peshawar. He spent about ten years (A.C. 401-410) in the Gupta Empire. He spent two years in Ceylon, collecting and copying Sanskrit texts unknown in China. In Java, he found that Brahmanism was flourishing, while the faith of the Buddha was in a very unsatisfactory condition.

The most important information about the people along the route from China through Central Asia to India is contained in the travel records and biography of Hsuan-Tsang.

In 629 A.C., at the age of twenty-nine he left for India via Gobi desert. He travelled through Turfan, Kucha, Taskhand, Samarkand, Balka, Khotan and Yarkhand. While returning, he went through Gandhara. When he visited India, Harsha-Vardhana was ruling.

After extensive travels. he wrote *Si-Yu-Ki* or the *Record of the Western Kingdom* (referring to India) a fascinating book. He returned to China in 645 A.C. There is a belief that he had been refused permission to visit India and he had travelled secretly hiding by day and travelling by night. But now on his return the emperor was very much pleased with his adventurous travels and offered him the post of a Minister. Hsuan-Tsang preferred to stay in a monastery and translate the works he had brought with him. Hsuan-Tsang's visit to India and the great respect in which he was held both in China and India led to the establishment of political contacts between the rulers of the two countries. Hsuan-Tsang himself remained in touch with India.

I-Tsing was ten years old, when Hsuan-Tsang returned to China, but he had prepared himself for the life of a Buddhist monk. He was admitted to the order when he was fourteen. In his thirty-seventh year, he started in 671 A.C. for India and it took him nearly two years to rtach the Indian Fort of Tamralipti. He came by sea and stopped for many months at Shribhoga in Sumatra to study Sanskrit.

I-Tsing a'so studied at Nalanda University for a long time and carried back with him several hundred Sanskrit texts. It is said that he was away for 25 years (651-695 A.C.) and travelled through more than thirty countries. After his return to China in 695 A.C., he translated 56 works out of about 400 he had brought back with him.

One of I-Tsing's works, *A Record of the Buddhist Religion as Practised in India and the Malay Archipelago* has been translated into English. More interesting in some ways are his memoirs on the eminent monks who went in search of the Law in the Western countries. It gives us a fair idea of the earnestness and devotion of the pilgrims whose numbers were larger than we are apt to imagine and of the spirit with which they braved the dangtrs of their enterprise. I-Tsing recommends every pilgrim to stay in Sri Vijaya and perfect his knowledge of Sanskrit before going to India.

Buddhist Sects in China

The growth and development of the sects in China were more or less interlinked with the Chinese translations of the Buddhist texts and with the efforts of eminent monks to popularize the teachings of these texts.

During the period between 317 A.C. and 420 A.C. the *Prajna-Paramita* texts and the works of Nagarjuna and Asanga were trans-

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lated into Chinese. This led to the appearance of *San-lun-tsung* or the *School of Three Treaties* which taught the *Sunyata* philosophy as propounded in the Madhyamika system.

The second sect Ch'en-shu or Satyasiddhi which declared that both the soul and the phenomenal world were non-existent. These two sects were not popular among commoners. The third sect of this period was Lu or the Vinaya School.

The translation of several *Yogachara* works, and particularly of the *Saddharma-pundarika* resulted in the emergence of two well known sects, *T'ien-t'ai* and *Hua-yen*.

The other sects worth mentioning are Chin-tu, Ch'an, Fa-hsiang, Chen-yen and Chu-she.

The somewhat pessimistic outlook of Buddhist philosophy could not change or suppress the love of life and gaiety of the Chinese. There is an old Chinese proverb which says : "If the Government gets hold of you, they'll flog you to death ; if the Buddhists get hold of you, they'll starve you to death".

China's Contacts with India During Mughal Period

With the decay of Buddhism in India, the flow of scholars from China practically ceased. But even during the Indo-Afghan and Mughal periods in India there were occasional diplomatic exchanges between India and China. Mohammed-bin Tughlak, Sultan of Delhi (1326-51) sent the famous Arab traveller, Ibn Batuta as Ambassador to the Chinese court. In the middle of the fourteenth century the Chinese court stnt two Ambassadors, Hu-sien and Fin-Shien to the Bengal Sultan. This led to a succession of Ambassadors. Bukka, founder of the Vijayanagar Empire, sent an emissary in 1374. An emissary sent in 1414 by Saif-ud-Din carried a live giraffe, considered auspicious by the Chinese to the Ming Emperor.

Trade between India and China which had flourished during the Buddhist period, was

HSUAN-TSANG : THE KING AMONG CHINESE PILGRIMS

The most important information about the peoples along the route from China through Central Asia to India and back is contained in the travel records and biography of Hsuan-tsang. Born in 600 he left Ch'ang-an in 629 and crossed the Gobi desert to Kucha, where he met a monk Mokshagupta who had spent more than twenty years in India. He then proceeded via Issykkul to Tokmak where the Yabfu of the Western Turks showed him great respect. Through Talas, Samarkand, Bukhara, Balkh and Bamiyan Hsuan-tsang teached Kapisa and Nagarahara (Jalalabad). Having visited all the roly places and South India he returned through Gandhara, Kapisa and Kroraina to China. After 645 he dedicated his life to translating scriptures : during the following 15 years he is said to have translated 1,300 fascicles. Fragments of a Turkic translation of his biography have been found in Turfan.

Wang Hsuan-ts'e, a contemporary of Hsuan-tsang, seems to have visited India four times, viz. 643-646, 647-648, 657-661, 664-665. *The first time he travelled with the envoy Li Yi-piao who had to bring a letter from the Emperor to Harsha Siladitya. Hsuan-ts'e visited the holy places and left inscriptions in Rajagriha and Mahabodhi in commemoration of his vist. After having returned home via Nepal he was again sent to Harsha, who, however, was dead in the meantime, a usurper treated him and his companions very badly. Hsuan-ts'e managed to escape and returned to the kings of Nepal and Tibet for military aid which he received. He was thus able to defeat the usurper and bring him as prisioner to the Emperor. The details of his two later visits are not clear.*

— PENNTTI AALTO.

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continued throughout the Indo-Afghan and Mughal periods and there was a continuous exchange of commodities. The trade was conducted overland across the northern Himalayan passes and along the old caravan routes of Central Asia. There was also a considerable sea-borne trade, via the islands of South-tast Asia chiefly to South Indian Ports.

India's Influence Over China

During these thousand years and more of intercourse between India and China, each country learned something from the other, not only in the regions of thought and philosophy, but also in the arts and sciences of life. Probably China was more influenced by India than India by China.

Among the most ancient printed books discovered in China dating from the eighth century A.C. are books in Sanskrit. These were printed from wooden blocks.

Sanskrit scholarship must have been fairly widespread in China. Some Chinese scholars even tried to introduce Sanskrit phonetics into the Chinese language. A well known example of this is that of the monk, Shahwen, who lived at the time of the T'ang dynasty. He tried to develop an alphabetical system along Sanskrit lines in Chinese.

A famous Chinese novel of the sixteenth century — *Monkey* by Wu Ch'en-en (translated into English by Arthur Waley) deals with the mythical and fantastic adventures of Hsuan-Tsang on his way to India. The book ends with a dedication to India : "I dedicate this work to Buddha's pure land. May it repay the kindness of patron and preceptor, may it mitigate the sufferings of the lost and the damned . . . ".

India's Ties with China during British Regime

Though for several centuries the ties of India with China were off, in 1906, England and China signed a convention according to which the former agreed not to annex Tibetan territory and the latter promised not to allow any other foreign power to interfere in the internal affairs of that land. England was permitted to open telegraph lines connecting trading centres in India.

The tripartite conference between Tibet, China and Britain held in Simla in 1913 recognised Chinese suzerainty over Tibet. But China undertook not to convert Tibet into its province. An agreement was reached on the frontier between Tibet and India from Bhutan eastwards. The demarcation of this frontier has since been known as the MacMohan Line after Sir Henry Mac Mohan of the Government of India who represented Britain at the tripartite conference.

Post-Independent India vs. China

Indian leaders dreamt of close association with China once our country became free. All of them supported the Chinese struggle in the long war with Japan.

When Mao-Tse-tung came to power in 1949, India was among the first countries to recognise the People's Republic of China. Indian and Chinese leaders exchanged visits. Together they swore allegiance to the doctrine of Panchashila.

Dr. Raghuvira's Indian Academy of Asian culture was active in the non-Han Portions of China. The 1955 agreement on cultural exchange provided for 10 students to be exchanged each way. In September 1955, 32 Indian teachers and students visited China under the leadership of Sir C. P. Ramaswami Iyer.

But the enmity of one and a half decade stands out against more than 2000 years of friendly contact. But we hope that India's age old cultural relations with China will survive the political enmity of a few decades.

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Cultural Relations of India and Korea

RAGHUVIRA

THE history of Korea goes back to ancient times but her contacts with India commence in the 4th century A.D. It was during the era of Three Kingdoms. Of these, the Kingdom of Kogooryuh was the nearest to China, and therefore, it was the first to receive the Indian religion from the Chinese mainland. In the second year of King Sosoorimwang, in 372 A.D. a *bhikshu,* Soondo by name, came to Korea carrying with him the statues and message of the Buddha. The year 374 A.D. is specially memorable. In this year, the first Indian Acharya came to Korea and in 375 A.D. two temples were erected. These temples of Ibullansa and Sungmoonsa were set up in the city of Pyongyang. It is not possible to ascertain the Sanskrit name of the Indian Acharya. In Korea he is popularly known as Ahdo. Ten years after the advent of Acharya Ahdo, in the first year of King Chimryoowang, the second Indian Acharya came to Korea. His name was Mallananda. He came to the other Korean kingdom of Paikje. After his arrival, the Dharma echoed in the kingdom of Paikje. A new religion, new ideas, a new art and a new cheer spread all round.....

Buddhism Inspired Art and Literature

Different sects were established in the Three Kingdoms of Korea. In Kogooryuh the Samnonjong sect, in Paikje the Yooljong or Vinaya sect, and in Silla the Yoosikjong sect flourished. The doctrine of prajna was developed in Silla only. Everywhere temples and viharas were constructed . Both the king and the people erected them with faith and devotion. Images and paintings of the Buddha and other deities were made. The manufacture of sacred utensils used in worship and other works of art greatly contributed to the development of various fine arts.

Before this, art had not achieved a status in Korea. With the spread of Indian Dharma, architecture, sculpture, painting, woodcraft, metalcraft, reading, writing, philosophical thought and literature enriched the country.

Korean Scholars Introduced Buddhism in Japan

Korea not only developed itself, but it also disseminated the benefits of Dharma in its manifestations of religion, arts, crafts and literature, to Japan. Prior to this, the people of Japan did not know even reading or writing. Damjeung, the eminent priest of Korea, went to Japan, and introduced Buddhism as well as the art of making paper, ink, tiles and so forth.

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Some Distinguished Scholars

The priest known as Kyumik has a special place in the history of Korea. A faithful devotee, his inquisitiveness attracted him to India. From India he carried back scriptures relating to Vinaya and translated them into Classical Chinese. He was a resident of the Kingdom of Paikje.

Another eminent scholar of Paikje, Kwanreuk, was a master of the Scriptures and also an adept in astronomy, geography and meteorology. He went to Japan and established the world-famous temples of Horyuji in Japan which illumined Japanese culture in the Asuka period.

Painter Artist Solguh

Among the painters of Korea, the name of Solguh is specially memorable. His paintings of Avalokitesvara and Vimalakirti were done in the Indian style. It is said that crows and magpies often flew over the pine tree painted at the Hwangyongsa Temple. This tree appeared real to them being drawn in vivid volumes of paints. The paintings of Solguh share a community of art technique with those at Ajanta.

Bhikshus of the Three Kingdoms (57 B.C. — 668 A.D.) wielded great influence in the country. They also imparted instructions in economics and politics, because they were well-informed about their country and about affairs in foreign lands. Their experience made their advice in affairs of the State an asset. At times, they were also sent abroad as envoys.

The Great Sanskritist Wuncheuk

Of the Three Kingdoms, the kingdom of Silla grew the most powerful and in 659 A.D. Silla unified them all. The culture of Silla was Buddhist. Among the scholars of Silla, Wuncheuk (613-696 A.D.) was the foremost. He had a thorough knowledge of Sanskrit. He contributed a great deal to the development of the tenets of the Vijnaptimatrata school. His fame also spread to China. Buddhavatamsakā Mahavaipulya became the main school of Korean Buddhism. Up to 955 A.D. till Silla held sway over Korea, the Buddhavatamsaka Mahavaipulya school remained pre-eminent. Wunhyo (617-686 A.D.) was another great master of the Buddhavatamsaka Mahavāipulya school. His fame spread to China and his commentaries were read there as epoch-making works.

Dhyana Cult in Korea and Neighbouring Countries

In 8th-9th century A.D. the Dhyana sect was introduced in Korea. The King and the Queen, the Prince and the Minister, the general and soldiers, all started practising Dhyana, not only for self-upliftment but also for cultivating intrepidity, bravery and fortitude.

In China, Dhyana had become a national cult. Just as in China, Dhyana was resorted to for the acquisition of mental and physical discipline, even so in Korea, Dhyana had become the substratum of life. In palaces, huts and viharas, the young and old learnt the art of concentrating the mind. Its basic principle was "active in quietness", and "quiet in activeness". practice of Dhyana reached the ruling circles of Japan from Korea.

In Korea, Dhyana developed into a number of denominations. The masters and disciples of Korea travelled far and wide, introducing their new culture evolved on the foundations of India's dharma. So much so, that Korean culture was introduced into China and special temples and quarters were built for them.

Six Korean Pilgrims

Once again let us revert to the relations between Korea and India. We have the names of six pilgrims from Korea who came and studied in India. On their return, they preach-

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ed the Dharma in China and Korea. The names of these pilgrim teachers should be enshrined in Indian history: Hecho, Heyup, Heryoon, Hyungak, Euijung and Hyunjo. It is not possible to say how many other travellers came. It is our duty to investigate their names. Hecho has written a description of his journey to the five regions of India, entitled *Wang-oh-chunchook gook-jun*. This travelogue is like an invaluable jewel of ancient history. It should be translated in Indian languages and made better known in India.

Indian Influence on Korean Art and Architecture

In Korea, caves and stupas were built like those of India, Afghanistan and China. Stupas of Prabhutaratna and Sakya are worth mentioning. The Sukgoolam Caves at Kyungjoo was built not by excavating into a rock hill, but it was constructed by setting big cut pieces of granite. It has been given the appearance of a hill, from above by depositing soil over it. Indian mathematics and astrology were applied in the construction of this Cave. The Sukgoolam Cave is a daughter of India's caves. Indian travellers will find peace and pleasure in visiting it. The Gandhara and Gupta styles of art were sublimated into a national style of Korea. Hard, solid stone statues became the carriers of the sublime feelings of living men. In painting, the lotus symbolises the Dharma. Lion is the figurative name of the Lord of Dharma or Buddha and his words are allegorically regarded as the roarings of a lion. Like the lotus-pattern in painting, the lion-mask dance were a direct expression of Dharma. Instrumental and vocal music of Korea, too, evolved from the invocations, rite-songs and music of India. The introduction of a number of musical instruments like the flute, ghanta (*moktahk*), temple bells, contributed to the rise of Korean music.

After the Era of Unified Silla, begins the era of Koryuh from 936 A.D. It lasted upto 1391 A.D. During this period, Buddhism was the principle of administering the affairs of State. King Taijo erected seven and nine-storeyed stupas. By the establishment of these stupas, the kingdom was strengthened and grew in stature. People became conscious of discipline and duty (Dharma). Towards the close of the Koryuh Dynasty, there were five Kyo (Sastra) sects and two Dhyana sects. Later they further developed into twelve sects.

The kings of the Koryuh Dynasty built and restored temples and monasteries. The number of monks from the royal family or of noble origin went on increasing. After receiving education in the monasteries, the princely monks acted as teachers to the royalty and as advisers to the administration. They had a good say in politics. In 1135 A.D. monks were the leaders of popular uprisings. From 1350 to 1360 A.D., the monk Shindon was an influential courtier and he made great efforts to emancipate the slaves. But Confucianists got him killed on the charge of being an evil monk.

In the 11th century, the monk Eui chun collected a large number of sutras from China. He spent 20 long years and collected more than 4,740 volumes. To preserve this *Mahadharmakosa* he founded a special institution in the temple Heungwangsa. He was from the royal family.

Acharya Jigong, the Last Among the Indian Missionaries

The last Indian, whose name is recorded in the history of Korea, came to Korea in the reign of King Choongsookwang (1314-1330 A.D.). In Korea, he is famous by the name of Jigong. It is not known whether any other Indian Acharya came to Korea after him. Jigong introduced Moosainggye in Korea which gave a vitality to the development of Buddhism.

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The Publication of Mahadharmakosa

The world-famous achievement of the Koryuh Dynasty is the publication of the *Mahadharmakosa*. It was the finest expression of the creative cultural talent of the Koryuh people. Six thousand fasciules were published over 60 years, commencing in the reign of King Hyunjong (1010-1031 A.D.). Fifty years after his death, during the reign of King Kojong, the next 4,700 fascicules were published. Thus was completed the publication of the *Mahadharmakosa*. This *Mahadharmakosa* was prepared on the basis of the Sung edition of China. It was the best of its kind in the world. But it was burnt up by the invading Mongols. During the 23rd year of King Kojong (1236 A.D.) the third edition was published. It took 16 years to complete it; 81,258 wooden blocks were carved out for xylographing. It is the oldest edition among the extant *Mahadharmakosas*.

Along with the development of Buddhism, the art of Korean blue porcelain flourished. This art was intimately connected with Dhyana. In the beautiful and deep colour of the blue porcelain was reflected the ideal of Dhyana.

In 1392 A.D. the Li Dynasty was established. The founder of this dynasty Li Sung-gye was a Buddhist who devoted himself to Dhyana. Due to the influence of the followers of Confucius, he gradually turned into an anti-Buddhist. In 1406, he classified the twelve sects into two: Sastra and Dhyana sects. He destroyed the temples and only 242 of them were left.

The Continuing Glory of Buddhism in Korea

During the Li dynasty Buddhism was forced to go out of the towns and withdrawn into the mountains. The nobility ceased to enter the Order, only peasants came. Buddhism was reduced to a religion of the peasantry. Only during the reign of King Sejo (1456-1468 A.D.) Buddhism once again flourished in the palaces, and scriptures were published. These books were propagated in the Hangeul script, the first writing of Korea. Here a description of the Hangeul script is necessary. Before the creation of the Hangeul script, the language of reading and writing in Korea was Chinese. This script was developed on the orders of King Sejong in 1443 A.D. It is based on the phonetic system. The Sanskrit

THE DIFFERENT SCHOOLS OF SCULPTURE

The Gandhara school, as its name implies, flourished in the north-western frontier of India. As has already been related this region was ruled over by a number of Greek princes for about three hundred years. The influx of this new element produced a novel school of art in this meeting ground of East and West, in which the skill and technique of the Greek art was applied to Indian ideals and Indian subjects. The result was an Indo-Hellenic school, which produced some of the finest sculptures — notably images of Buddha and Bodhisattva — that ancient India can boast of. Its chief characteristic is the realistic representation human figures, as opposed to conventional form lacking in physiological details generally found in India. It no doubt influenced to some extent, as it was itself influenced by the other schools of Indian art, such as those of Mathura and Amaravati, but the nature and extent of this influence are matters of controversy. It failed, however, to penetrate deep into the interior, and had no share in the later development of Indian art. 'But outside India the Gandhara school achieved a grand success by becoming the parent of the Buddhist art of Eastern or Chinese Turkestan, Mongolia, China, Korea and Japan.'

— R. C. MAJUMDAR

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system was followed is the making of this script. It has 28 letters including vowels and consonants. The signs of *a, i. o,* come after the consonant and the sign of *u* is added below the consonant. There is no distinction between short and long vowels. During the reign of King Sejo, the famous temple of Wungaksa was constructed, and huge sums were expended on the publication of the *Mahadharmakosa,* and their fame reached far-flung countries.

Buddhist Monks took to Arms to Protect Motherland

After King Sejo, once again anti-Buddhist policy started. The Japanese attacked Korea in 1592 A.D. The Buddhist monks rose up to defend the motherland. A 73 year old bhikshu Sussandaisa organised a bhikshu army. The bhikshus abandoned monastic robes to take up their kshatriya uniforms. The Japanese invaders were condemned as troops of Asuras. The bhikshus considered it their duty to defend thousands of people by killing an enemy, never keeping before them the doctrine of the Dhyana sect which advocated that the bhikshus fight courageously in a composed and calm manner, not fearing death. Mahamaitri and Mahakaruna are to victimise a few for the happiness of many. Confucianists and army officers got scared of the enemy and ran back from the battle-field. The war lasted for seven years. On one occasion the enemies surrounded a temple and arrested all the bhikshus. The bhikshus retorted to the Japanese Army Commander: "Is there no Buddhism in Japan?" The Army Commander replied, "I am a Buddhist." The bhikshus again enquired, "If you are a Buddhist, how have you forgotten Panchasila? The first article of panchasila is non-killing. Then how dare you kill the people?" On hearing this, the Commander released them all and ordered the army not to plunder the temple.

Priest Samyungdang was on the way to Pyongan province with his 700 monk army, when he wrote the following lines:

"The snow's falling, the weather's so cold.
The red-capped enemy in blue uniforms
Are rampant everywhere doing as they please;
But the people they killed in our country
Are heaped here and there by the roadside.
I feel such bitterness, bitterness that knows no bound.
The day's already declining, the mountain's out of sight.
Where should I turn my eyes over the sea?
My thought is roaming far far under the sky."

Ultimately, the Koreans were defeated and priest Samyungdnag went to Japan to negotiate peace. He stayed there for nine months and got thousands of Korean prisoners released and established peace and goodwill.

There came several occasions in Korea when the Bhikshus took up arms for the defence of their country.

During the last day of the Li Dynasty, the Bhikshu Hamyung wrote a great work called *Sunwumworyoo,* where he gave a description of the religious teachers of India, China and Korea. This work is very important for the history of Indo-Korean relations.

Indian Culture Influenced Every Walk of Korean Life

Despite the anti-Buddhist policy of the Li Dynasty, Buddhism made notable contributions to the development of higher culture, art, architecture and literature. The court music of the Li Dynasty, *Ryungsan Hoisang* was influenced by Indian tunes. Even the folk-

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songs have had the impact of Indian tunes. Buddhist songs of Korea were admired for their original, beautiful and majestic tones and inexhaustible variety. Similarly, Korean dance owes much to India in content and grace of movement.

During the Li Dynasty Indian fables spread among the people. Famous stories such as "The Tale of *Shimchung, Shassinamjung-gi* and other tales circulating among the masses are based on the theories of *karma* and *samsara*.

In 1910 A.D. the Japanese invaded Korea. The anti-Buddhist policy came to an end but Japan tried to use the bhikshus to consolidate their power. The Japanese did not succeed in this. During this period, many institutions came into being. Buddhist colleges, schools and seminaries were founded. Monasteries were established for the practice of Dhyana. Magazines and journals started coming out.

In August 1913, a high priest from Ceylon came to Korea. His name was Dharmapara. He said, "You Korean and we Indian people are in the same situation today. I have come here to present this *Buddha-sarira* to you, for the glorious future of your people and dharma". The people accepted this *Buddha-sarira* with great joy and enthusiasm. It was enshrined in the Gakhwangsa temple. People dedicated silver utensils, steel coffers and the Korean people rejoiced.

Some temples were renovated, especially the Ycojeumsa at the Diamond Mountain (Vajragiri). Some bhikshus lived here. Their language consisted of a fair sprinkling of Sanskrit words. Their representative came to India on the occasion of the Buddha Jayanti in 1956. The name of their leader was Kim-Hai-Jin. They felt proud of making a pilgrimage to the Land of Lord Buddha.

BORNEO OR VARUNADVIPA

The earlier evidence of Hindu colonisation of Borneo is furnished by inscriptions which have been referred on paleographic grounds to about 400 A.D. These inscriptions refer to king Mulaverman, son of Asva-varman and grandson of king Kundunga. Mula-varman performed a sacrifice known as Vahusuvarnakam and gave 20,000 cows to the Brahmanas. The inscriptions show that the Brahmanas dominated the society in Borneo.

Kundunga was another form of Kaundinya. An Indian Brahmana of this name was elected king of Funan towards the close of the fourth century A.D. It is possible that he was the same person who has been mentioned as the grandfather of Mula-varman. . .

A number of Buddhist and Brahmanical images have been found at Kombeng. They probably belong to one or more temples higher up in the valley of the Mahakam river. We learn from archaelogical evidence that the Hindus colonised West Borneo and set up a number of settlements in the Valley of the Kapuas river.

V. D. MAHAJAN.

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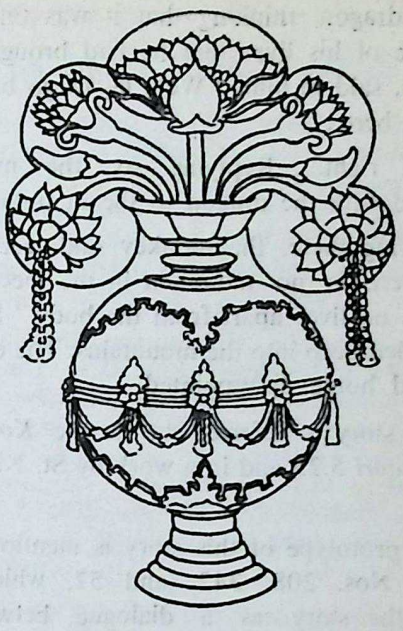
Indian Influence on Japanese Stories

HAJIME NAKAMURA



SOME stories of ancient India were very influential in shaping Japanese stories, by providing them with materials. In the process of shaping, however, Indian materials were greatly modified and adapted in such a way as would appeal to the mentality of the common people of Japan in general.

In ancient India it was believed that a hare or a rabbit lived in the moon, so that it was called *sasin* (literal 'containing a hare'). Probably influenced by the idea, ancient Japanese believed that in the moon there lived a hare which was making rice cakes, pounding cooked rice with a pestle.

The Fascinating Story of Monkey and His Liver

The story of a monkey and his liver was also known to ancient Japanese. The *Sasekishu*, a mediaeval collection of popular stories, sets forth the story as follows :

In the ocean there was a horn-less dragon. It is said that it resembled a snake, and it had no horn. His wife had conceived and yearned for the liver of a monkey. He went to the neighbourhood of mountains where monkeys lived. Seeing one, he asked : "Is this mountain abundant in fruits ?"

The monkey replied : "Very difficult to get them."

The horn-less dragon said : "Well, in the ocean where I live there is a mountain abundant in fruits. Won't you come with me ?"

The monkey said : "How shall I be able to get into the ocean ?"

The dragon said : "I will put you on my back and take you there"

"Certainly". The monkey replied.

The dragon swam with him on his back. However far they went, the mountain could not be seen.

"Well, where is the mountain ?" asked the monkey.

"Why should there be a mountain in the ocean ! It is only that my wife longed for the liver of a monkey. That is why I have done like this !" answered the dragon.

The monkey suddenly turned pale and did not know what to do. Finally, he said : "It would have been an easy thing, if you had told this to me in the mountain ! I have left my liver in the mountain where we were. Being in haste, I forgot to bring it with me."

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The dragon, thinking that it was only for the sake of his liver that he had brought the monkey, said to him, "Well, let us go back to bring it here!"

"All right." Replying so, the monkey returned with the dragon to the mountain.

Arriving there, the monkey said jeeringly: "As there is no mountain in the ocean, so there is no liver apart from the body." Saying so, he fled deep into the mountains. The dragon returned home disappointed.

This story is referred to in the *Konjaku-monogatari* 5.25 and in a work by St. Nichiren also.

The prototype of this story is mentioned in Jataka Nos. 208, 342, and 57, which set forth the story as a dialogue between a monkey and a crocodile. However, it is likely that the direct source of this story was in the *Hoon Jurin*, vol. 54, Cheating 60, Cheating Animals 6,[1] and the *Batsu Hongyo Jukkyo* (a Chinese version of the *Life of the Buddha*).

The Story of Monoceros

The story of Monoceros, Ikkaku Sennin (Ekasringa), developed as an opera in a Japanese dramatical work of the Mediaeval Age. I shall cite the whole story for information. ("Sennin" is the Japanese equivalent for "rsi", a sort of wizard-hermit, supposed to possess magical power and immortal life, and to dwell in mountains).

Monoceros, The Rsi
Persons Represented
Monoceros, the Rsi, (Rsi Ekasringa)
The Archdragon (Naga)
A Courtier
Senda, (Santa) a lady, (Devi)
Scene : India

The Courtier

By your leave, I am a humble subject serving under His Majesty, the King of Varanasi, in India. Not far from this kingdom, there liveth a certain Rishi, who being born from the womb of a deer, hath a horn on his forehead. Hence his name "Monoceros". Of late, this rishi strove for power with the Arch-dragon, the God of Rain, and succeeded, by means of his miraculous charms, in imprisoning the latter and all his hosts in a narrow cave. As a result, all of a sudden rain ceased to fall, and none hath fallen for these several years. Our august Sovereign, wise and benevolent by Nature, being troubled beyond measure at this, bethought him of sundry expediencies to alleviate the disaster, pressing so heavily upon all his subjects, and especially upon the honest farmers of his realm. Now the plan he hath decided upon after many days and nights of profoundest contemplation is no other than this: a matchless beauty, Mrs. Senda her name, shall venture forth unto the solitary spot, where the said rishi dwelleth, craftily pretending to be an unlucky wanderer who hath lost her way. Very likely, enchanted by her beauty, he will go so far as to forget himself, and even lose his own magical power. Thus may the Archdragon be rescued from his captivity, and the land from famine. Such, in truth, is the wily expediency devised by His Majesty the King. And now I am about to accompany the fair enchantress on yon mountain path.

The Same

High is the peak,
Thick clouds out of the sight of wanderers;
Dense is the pine wood,
Chill blasts blow off the dreams of travellers,
All, all is dark and drear and melancholy,
And pearl-like dew-drops trickle from
the branches,
O Maple Tree! Robed in autumnal glory.
Thou lend'st the colour even unto the wind,
That bleakly blowing sendeth shivers
through
The pilgrim's costume. Yet still must we
toil on,
Through mists and clouds upward we make
our way,
Through trackless wilds, with no landmark
to guide travellers,
Save Providence Divine,

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The Same

For these many days have we never relaxed our tedious plodding, and yet alas! the object of our search seemeth to be no nearer than before. We are lost! The same unknown mountain path lieth stretching before our bewildered eyes. But lo! the breeze that cometh from yon vale wafteth an unfamiliar and unearthly scent; and beholed! is there not yonder a quaint old hermitage, built of wild creepers and rough branches of pines? Perchance it is the retreat of him, whom we seek. Let us turn our steps thither, and have a peep inside.

Monoceros

The limpid water of the fountain in the glen beneath,
I keep in the earthen jar;
The ethereal cloud at the brow of the summit above
I boild in the silver kettle.
The music is at an end,
And there is none to break my solitude;
But lo! the branches with thick green leaves,
Once casting their dark shadows upon the brooks
Are now turned crimson,
On the splendour of the autumnal scene is charming'!

The Courtier

Pardon, good friend! Here is one who wants to speak to the inmate of the hermitage.

Monoceros

Hush! Strange! this is a spot, on every side surrounded by pathless precipices, piercing the very skies, and here no mortal's feet have ever trod before. Who and what art thou?

The Courtier

Strangers we are, who have lost our way on the mountain path, so rugged and solitary. Darkness is fast coming on. We can neither proceed nor return. Be merciful, and give us shelter for the night; we beseech thee.

SANSKRIT LOVE IN JAPAN

In the words of the leading scholar in Sanskrit and Indian phiosophy in Japan today, Prof. Hajime Nakamura: "Without Indian influence, Japanese culture would not be what it is today". Indeed, Sanskrit lore had been kept alive in that country for 1,400 years.

Sanskrit manuscripts had arrived in Japan in A.D. 552. Preserved in temples in Japan, these manuscripts are unique as they are in the BRAHMI *script and are also much older than the earliest Sanskrit manuscript preserved anywhere in India. In 607 A.D., Prince Shotoku began lecturing on Mahayana Buddhist texts in Sanskrit.*

In the 8th and 9th centuries, a systematic study of Sanskrit by Japanese scholars developed when they started visiting China and meeting Indian monks and Sanskrit scholars there. The first Indian Sanskritist to visit Japan was the South Indian Brahman Bodhisana (736 A.D.), who taught Sanskrit DHARANIS *and* MANTRAS, *at a college in Nara. The Sanskrit works of the famous Buddhist authors Nagarjuna, Aryaveda, Dharmapala, and others were studied and commentaries written on them. Of the sects of Buddhism prevalent, Zen, the widely known one, which is* CH'AN *in Chinese, is Sanskrit* DHYANA.

Monoceros

Nay, this is a region beyond human commerce. Haste, begone!

The Courtier

What do I hear? A place beyond human commerce? Is this then an abode of a heavenly rishi? Pray, come and reveal thy form.

Monoceros

Ashamed though I am of my strange coun'enance, ye shall surely behold it, as ye ask to do so.

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Chorus

The wicket-gate is opened self.
Out steppeth an uncouth figure.
Green, bushy hair covereth his head
A horn projecteth from his forehead
A strange figure!
It is wonderful to see a rishi now
even for a moment!

The Courtier

Now do I recollect myself. Art thou not Monoceros, the Rishi, whose name and fame are known even in the lower world?

Monoceros

Ay, a rishi am I, and Monoceros is my name. If my eyes deceive me not, ye are not common travellers. What a beautiful court lady! Her eye-brows shaped like the lovely crescent, her robe made of the choicest silk, how noble, how charming! Sure, ye are not of mean order. Pray, who and what are ye?

The Courtier

As I told thee before, we are naught but poor benighted strangers, who have lost the way. To refresh ourselves from the fatigue of the journey, we have brought with us a bit of delicious liquor. Wilt thou taste a drop thereof?

Monoceros

Nay, here is this sequestered vale, debarred from the vulgar tread, one liveth only on the needless of pine trees, covereth himself with moss, and drinketh nought but the dew-drops upon the ever-green ivy. Hence age hath no influences over me, nor death any dominion. I am ever young and immortal. Liquor! the very word maketh me sick. How dare I even touch it! Never never!

The Courtier

Sir, thou art right, perfectly right. But pray, be kind and condescend to accept our good-will. (Senda the lady approaches the rishi and offers him the precious beverage).

Monoceros

Verily, to be so hard-hearted as not to appreciate thy good-will, lady, were to prove one's self to be inferior even to beasts and demons.

Chorus

The goblet glittering like the moon,
The Rishi accepteth with joy.
He plucketh a stem of the chrysanthemum,
And his sleeves catch its fragrance,
He drinketh the dew that lieth upon it —
Drops of eternal life.
'Tis the first commerce
He ever held with a mortal lady.

Senda

Sparkling is the liquor,

Chorus

The goblet is filled to the brim.
Swinging her long and graceful sleeves.
The beauty danceth frolicsome and free.

Chorus (again)

The music groweth merrier,
The cup is exchanged oftener
The fair one charmeth him more and more,
He is overwhelmed with joy unbounded,
He danceth round and round
His eyes swim in his head,
He lieth prone on the floor,
And falleth into slumber profound.
Retracing her footsteps along the lonely
Mountain path.
Senda, being delighted, hasteneth with her
retinue back to the royal city.

Chorus (again)

Hark! from within the cave,
Bursteth forth a terrific sound.
How Heaven shaketh,
And Earth quaketh!

Monoceros

Strange! Whilst fast asleep, overcome with the liquor offered by a fascinating lady, duped that I was! — suddenly I hear a tremendous noise, issuing out of the gloomy den wherein I have confined the Archdragon, my deadly

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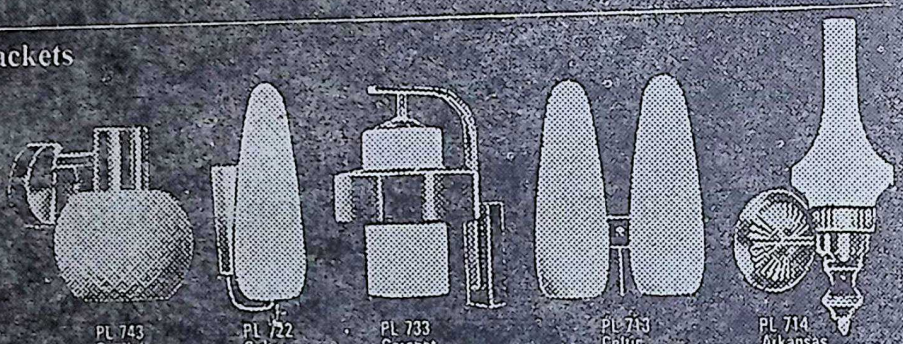

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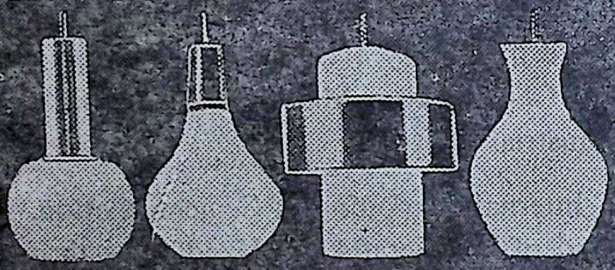

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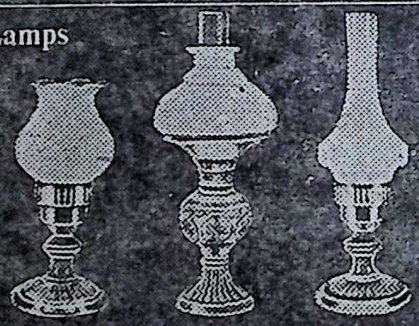

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foe, and all his hosts. Alas! what and why can this be?

The Dragons

Woe unto thee, Monoceros! Since thou hast made friends with a mortal, thou art doomed, thou accursed one! Verily, thou were infatuated with the liquor of Nescience (*avidya*); thou hast been deprived of the magical power thou didst wield of yore. Receive thou now Heaven's just punishment for thy sin.

Chorus

Loud roareth the storm,
And black is the sky;
The rocks are shivered,
The cave yawneth open.
The Dragons have appeared again.

Chorus (again)

The startled Rishi standeth back aghast
And in hot haste doth he his dagger draw.
Clad in his armour bright of wrath (*dvesa*),
Wielding a sword with False Opinions (*mithyadristi*)
Sternly the Dragon presseth on his foe.
The combat lasteth on for sometime,
By slow degrees, the Rishi's power is spent.
He shrinketh back — he gaspeth for his breath —
He droppet in dismay prone on the turf!
The dragons are delighted.
The thunder crasheth, and the lightning flasheth,
Rain, long pent-up, as a cataract cometh down.
Into the hoary form of the boisterous billows,
The mighty victor headlong entereth, —
Marching in triumph leading all his hosts,
He goeth back to his palace under sea (*nagabhavana*),
And there he is molested never more.

(*Finis*)

So far is a Japanese opera.[3]
Taiheiki, the Mahabharata of

Japanese Language

This story seems to have been derived from the *Taiheiki* (something like a Japanese *Mahabharata*), vol. 37, and the story in the latter derived from the *Hoon Jarin* vol. 71, and the Chinese version of the *Mahaprajnaparamitasutropadesa* by Kumarajiva, vol. 17.

We have to compare the cited story with the Indian proto-type, whose contents are briefly given as follows:[4]

"Rsyasringa,[5] born miraculously of an antelope is the son of a saint, who grows up in a hermitage in a forest, without ever having seen any person besides his father. Above all, he has never seen a woman. Now there was once a great drought in the kingdom of King Lomapada, and the sages declared: the gods are angry, and the rain will fall only if the king succeeds in bringing Rsyasringa into his country. The king's daughter Santa undertakes the task of enticing the young saint into the land. A floating hermitage is constructed of artificial trees and shrubs, and in this Santa sails to the dwelling place of Rsyasringa. Arriving in the vicinity of the forest hermitage, the king's daughter steps ashore and takes advantage of the absence of the father of Rsyasringa, in order to approach the youthful ascetic. She gives him magnificent fruits and delicious wine, plays coquettishly with ball, and clings in a tender embrace to the youth who thinks he sees before him a hermit lad like himself. Thereupon the maiden returns to the ship, as the father of Rsyasringa approaches the hermitage. The old man notices the excitement of his son, and asks him what has happened. The latter then describes his adventure with the beautiful "youth" and his rapture at meeting him, in glowing terms, and says that he would fain practise the same, "ascetic discipline" as yonder youth, for he yearns to see him again. But the father warns him that there are evil demons (*rakshasa*) who go about in various shapes to disturb the asceticism of pious men.

"But no sooner has the father departed again, than Rsyasringa goes in search of his young "friend". Soon he has found beauti-

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ful Santa, is enticed by her into the floating hermitage, and is carried away into Lomapada's kingdom. The moment the young saint enters the land, the rain begins to fall in torrents. The king makes him his son-in-law, after he has conciliated the old father by means of rich gifts."

In the *Mahabharata* it is not Santa, but a courtesan, who seduces the saint.

With regard to the purport of this legend the late Winternitz explains it in a comparative light as follows :

"Various versions of this legend may be found in other Indian works of literature, especially in the *Ramayana,* in the *Padma-Purana* and in the Buddhist Jataka book. It is easy to recognise that though the ballad is based on[6] an old legend with a rellgious background, it was related in its original form with a *racy humour* whose indecencies the various revisors endeavoured to mitigate. The scene in which the ascetic's son, who has never seen a woman, catches sight of the beautiful maiden, whom he takes for an ascetic, though her charms do not leave him unmoved, was certainly the central point of the story in the original version, and was described with a coarse humour, of whose rudeness some examples are still preserved in the Buddhist Jataka.[7] But how popular this humorous tale was, is shown by its being familiar in different versions in Tibet, China and Japan, and in its having left traces behind even in the unicorn-legend of the West."[8]

In comparison with Indian versions of the legend the Japanese version used in Noh plays (Japanese operas) mentions the woman, not as a girl nor as a prostitute, but as a wife of high ranking, and minimises the coquettish attitude of the lady, almost eliminating erotic elements. These features probably indicate some *penchants* on the part of Japanese knights (*samurai*) and high-ranking persons who favoured the Noh plays enthusiastically.

The cited pieces are enough to illustrate Indian influences on Japanese stories. In Japanese classical works we find a great deal of Indian influence,[9] which awaits further investigations in future.

References

1 *Hoon Jurin*, *Vol.* 54 (*Taisho Tripitaka*, *Vol.* 53 *pp.* 692 *a-b*).

2 The English translation of this piece is chiefly based on K. Wadagaki, *Gleanings from Japanese Literature*, Tokyo Nampokusha 1919, pp. 234–235. However, I have changed some phrases and expressions, having checked the sentences with the Japanese original..

3 M. Winternitz: *A History of Indian Literature*, Vol. 2. University of Calcutta Press, 1927, pp. 400–401. (f. Kathasaritsagara, 10, 63, Pancha-tantra, 4, 1; Sukasaptati, t. s. version 69. On this opera the German scholar F. W. K. Muller, published a study Ikkaku sennin, eine mittelalterliche japanisce Open, transkribiert und ubersetzt, Nebst einem Ex-kurs zur Einhornsage (in the Festschrift fur Adolf Bastian zu seinem 70, Geburtstag, Berlin 1896, pp. 513–538).

4 The name literally means "the antelope-horned". As he has one horn on his head, he is also called "Ekasringa", i.e. "Unicorn" or "Monoceros"

5 In the Gathas of the Jatakas No. s 523 and 526. These Gathas were discussed by H. Luders, *Philologia Indologica.*

6 Jataka 208, 342, 57, *Mahavastu* 2, 108.

7 *Nachrichten von der koniglichen Gesellschaft der Wissenschaften Gottingen*, Philologisch-historische Klass, p. 38.

8 "The oldest remnants of a literary setting of the Rsyasringa legend", "and these verses were, at any rate, partly known to the author of Mahabharata version, and translated into Sanskrit and more or less transformed, were included in his work." M. Winterzitz, op. cit p. 401.

9 Cf. Otoya Tanaka, *Indo Minwa-shu* (A Collection of Indian Tales), Tokyo, Kawade-shobo, 1952.

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Glimpses of Indian Culture in Tibet

L. L. MEHROTRA

FOR centuries past Tibet had flourished as a repository of an ancient culture thriving under the silence and solitude of a vast firmament away from the tumult and turmoil of the world. Tibet was known to mankind not for its wealth and weaponry but for the heights of its spiritual glory and the depth of its philosophical thought. Religion had been the keynote of this culture, governing the lives of a sturdy but contented humanity that shared its joys and sorrows with the sun and shower, the stars and storms that greeted the 'Roof of the World' from morn till dusk and dusk to dawn. Here, man was not the measure of all things but a humble creature with his share of *karman* in the *samsara* if activity and fruits thereof in the inexorable vortex of life. What was titanic in him was not vanity but the effort to emerge out of it, through suffering and sacrifice, meditation and prayer, compassion and congregation. Life continued in its spiritual endeavour in the mountain fastnesses, the glens and the plateaux of Tibet until recently the force of circumstances changed the shape of things.

Antiquity of Indo-Tibet Contacts

Generally, we think of India's contacts with Tibet with effect from the advent of Buddhism there. According to the Tibetan tradition, however, these contacts go farther back into history. Tibetan chronicles such as *Deb-snon* and *Mkhas-pahi-dgah-ston* and scholas like

Sgrol-ljan (Syama Tara). The deified consort of Sron-blsan-po.

Buston suggest that the Tibetan race stems from the descendants of a military general named Rupati belonging to the Kaurava army. According to the Tibetan legend, Rupati fled to Tibet after the defeat of the Kauravas at the hands of the Pandavas in the epic battle of Mahabharata, and was followed by a large number of his followers. Mr. T. W. D. Shakabpa in his work *Tibet: A Political History* states that a large number of learned Tibetans claim the Tibetans to be descendants of Rupati and his followers. According to him, the claim is based on a letter written by the Indian pundit Sankarapati, (Deje-dakpo in Tibetn) about a hundred years after the death of the Buddha. The letter describes the migration of Rupati's followers to Tibet.

Esteemed Land of Noble Master

Buddhism went to Tibet from India. Being the Land of Hphags-pa (Arya) — the Noble Master, India represents to the Tibetan mind

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the birth-place of all that is noble in thought and deed. Tibet's religion, philosophy, art, poetry all show a deep Indian influence. In order to understand what the Western scholars have termed as the 'tremendous civilizing influence' of Buddhism in Asia, it will be necessary to have a look at the religion that was in vogue in Tibet before the introduction of Buddhism in the 6th-7th century A.D.

The Pre-Buddhist Religion of Tibet

That religion is known as Bon. The verb *bon-pa* means to 'murmur spells'. The founder of Bon according to its tradition was one Tomba Shenrab. The followers of Bon are called Bonpos. The highest deity of Bonpos is the blue sky who is supported by a swarm of Lha or good spirits and is in perpetual conflict with the *Hdre* or goblins. Men were often pawns in the spiteful squabbles and jealousies of *Lha* and *Hdre* and the way to keep from the wrath was through sacrifices including those of human beings. Gods and demons alike could be controlled by thaumaturgic power developed by Shens or high priests. Those wizards killed to heal, their magic being always black, employing methods at once violent and vulgar. The impact of Buddhism on this creed was so strong that the Bon came to have even a Bon *Sans-rgyas* or Bon Buddha and like the *Dkon-mchog gsum* — the Buddha, Dharma and Sangha of Buddhism, the Bon developed their own *Yungdrun gsum,* the three svastikas. The Bon architecture, iconography and sacred furnishings are none too different from those of Tibetan Buddhism. The Buddhists succeeded in diverting the larger section of the Tibetan population from the basic savagery of the Bon religion. However, in spite of the Buddhist triumph, the Bon religion continued to flourish in some parts of Tibet with its inhuman practices. And just as Buddhism transformed the Bon religion, the later in turn infected Buddhism itself in the battle for survival. We see a whole mass of Du, and Nyan, Sadhak, thab-lha, pho-lha, i.e., the black demons, the argalies, the serpent spirits, the hearth gods, the tutelary gods, creeping into the Buddhist pantheon on the Tibetan soil.

Inter-relation between the Bon and Buddhist Philosophy

It is true that a Bon temple and a lamaist temple have much in common. The architecture is the same, the wall paintings look similar, drums, trumpets, butter lamps, the thrones, the masks, all look alike, the iconography is so similar that sometimes the Ston-pa Gzhenrabs might not appear any different from Sakyamuni. However, the basic distinction between the two religions continues to be not so much of forms as of spirit. The Bon is mundane, is worldly oriented. The aspirations of a Bon-po, at best, stop at reaching the heaven, the blue sky, for obtaining a life of perpetual luxury and mirth. The lamaist approach is essentially extra-mundane and crosses the blue sky to reach the state of *Sunyata and Nirvana.*

Buddhism Introduced in Tibet

Buddhism was introduced in Tibet by the memorable efforts of Sronbtsan-sgam-po and Khri-sron-lde-btsan, the two kings whose names are written in the Golden pages of Tibetan history. One flourished in the first half of the 7th century A.D. and the other in the second half of the 8th. Before Buddhism reached Tibet through Bhikshu Santarakshita, Kamalasila and Padmasambhava, it had undergone in India itself a profound evolution in its doctrine and practice. The three Pitakas viz., Vinaya, Sutra and Abhidharma had been compiled. The split between the Hinayana and the Mahayana had taken place. And the assimilation of the elements of the Yoga School of Hindu Philosophy into Buddhism had led to the growth of the Yogachara School. Buddhism had also drawn heavily from Tantrayana and Mantrayana. It would, therefore, be seen that the form of Indian Buddhism that

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Padmapani (Tibetan Cherusi). The peculiar protector of Tibet.

came to Tibet in the 7th and 8th centuries A.D., more than a millennium after the Mahaparinirvana, had undergone a good deal of acculturation. It was not the same Mahayana doctrine which appeared in the early centuries of the Christian era and which attracted the attention of the most learned men of the Budhdist World.

Buddhism Adapted to Serve Common Man

Many of us may be philosophic but few are philosophers. Most of us thrive on the emotional plane. Religion to be acceptable and to be able to become the sheet anchor of the common man has to cater to this requirement. Mahayana Buddhism did this by first deifying the historical Buddha and then weaving round him a host of other divinities. Tibetan Buddhism revels most in giving expression to this aspect through a multitude of paintings, sculptures and literary works. Thus there are *the Phyogs-kyi-glan-pohi Sans-rgyas* (*Adi-Buddhas*), the *Rgyal-ba rigs lna* (*Dhyani--Buddhas*), the Manushi-Buddhas of whom the historical Sakyamuni is just one, and a series of other Buddhas such as *Mar-me-mdzod* (*Dipankara*), and *Smanbla* (*Bhaisalya guru*). Then, there are Dhyani-Bodhisattvas including Spyan-rasgzigs or *Avalokitesvara,* of whom the Dalai Lama is an incarnation. There are female Bodhisattvas and green, white and yellow, blue and red *Sgrlo-ma* or *Taras, Dhyani-Buddha, Saktis, Dakinis, Lha-mo,* and eight mothers from *Gog-mo-ma* to *Dri-chab-ma.* There are *yab-yum* forms of divinities too, integrating the maternal and the paternal origins of creation, the Dharmapalas and Lokapalas. There are Yakshas and Yakshinis, Nagas and demons, witches and fairies, all reminding one of the later accretions to pristine Buddhism. And there are spells and charms deified, thanks both to the Mantrayana and the Bon. The simple doctrine of *Dongrub* (Siddhartha), thus got embroiled in the paraphernalia of gods and rituals, in contrast to what the Master had wanted. Buddha said : "I perceive danger in the practice of mystic wonders that I loathe, and abhor and am ashamed of." Thus, Buddhism might have assumed forms which Buddha possibly would not have liked. However, it created a pageantry of cultural patterns which Tibetan Buddhism so beautifully represents. One might argue that the multiple deities from the *Phyogs-kyi-glan-pohi Sansrgyas* of the Primordial Buddha downwards in the Tibetan pantheon are quite a departure from Buddha's own approach. However, the road that Buddhism followed is possibly common to other creeds. Legends grow around the events of the life of the 'Founder' and a simple faith assumes a complex form. But then these legends are translated through the medium of fine arts into forms of beauty and lead to the flowering of priceless cultures. This is how the colourful Tibetan culture grew.

Philosophic Background of Buddhist Creed

As religion could not be divorced from philosophy in the true oriental tradition, every stage of the divine hierarchy in Buddhism was

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given a philosophical signification. The self creative Adi-Buddha creates by thought the Dhyani-Buddhas who live in perpetual Nirvana with a Dharma-kaya, body of Truth-essence, not a physical body. From the Dharmakaya Buddhas emanate the Sambhogakaya Bodhisattvas and from them in turn the Nirmanakaya Manushi-Buddhas. Sambogha is experience of infinite happpiness. In Buddhism, however, the term has been lifted from its ordinary meaning of carnal pleasure to spiritual beatitude. Whereas the Dhyani-Buddhas live in meditation, the Dhyani-Bodhisattvas experience Supreme happiness, not through the medium of senses, but in mind state. However, once in every kalpa (world cycle) they do assume Nirmanakaya, a mortal frame built of the elements, viz., earth, water, air, fire, etc. Gautama Buddha is the Manushi-Buddha of the present, the fourth cycle, and Avalokitesvara, its Dhyani-Bodhisattva, creator. There are five Dhyani-Bodhisattvas in the Trikaya System :

(1) *Kun-tu-bzan-po* (Samanta bhadra) — the all benign.

(2) *Phyag-na-rdo-rje* (Vajrapani) — the bearer of thunderbolt.

(3) *Phyag-na-rin-chen* (Ratnapani) — the jewel-bearer.

(4) *Spyan-ras-gzigs* (Avalokitesvara) of compassionate look, and

(5) *Phyag-na-sna-tshogs-rdo-rje* (Vishvapani) crossed thunderbolt bearers.

Apart from the above, there are other Bodhisattvas such as Byams-pa (Maitreya), *Hjam-dpal* (Manjushri), *Snam-snan* (Akasagarbha), *Sahi-snin* (Kshitigarbha), *Hjig-rton* (Trailokyavijaya), *Sagrib-pa-rnam-sel,* (Sarva-nivarana-vishkambhin), etc. They embody various aspects of divinity such as Love, Compassion, Beatitude, Strength, Dominion, etc. There are female Bodhisattvas as well such as *Dbyans-can-ma* (Sarvasvati) associated with learning and fine arts, Nor-rgyun ma (Vasudhara) with abundance, *Ses-rab-kyi-pha-roltu-phyin-pra,* (Prajnaparamita) with Transcendental Wisdom and others endowed with various powers and attributes, as also definite features.

Concept of the Terms 'Bodhisattva' and 'Lama'

It is the Bodhisattva ideal, which distinguishes Hinayana from Mahayana. Bodhisattvas, having emanated from a higher state, or having risen from the imperfect state of ordinary men to that of Arhat, are fully qualified to become Buddhas. But as individual interest must be sacrificed for the common good, and as the endeavour to liberate others is nobler than the liberation of one's own self, these Bodhisattvas choose not 'to disappear like a flame freed from name and form'. They live in the midst of suffering humanity sharing their experiences as incarnations and lifting them from their lot — Karmam, Karuna or Compassion gains supremacy over self-centred individual Moksha or release. The core of the entire Tibetan attitude to life, in conformity with this ideal, is Karuna, their spiritual leader the Dalai Lama is Karuna's incarnation par excellence. He dominates by the power of love through the conquest of the heart. The next important incarnation is Panchen Lama representing Hod-dpag-med or Amitabha — Infinite Light — the Dhyani-Buddha of the existing kalpa. Apart from these two Grand Lamas, there are numerous incarnate Lamas called Tulkus. They are believed to be incarnations of accomplished Indian, Tibetan or Mongolian saints. The term Hutuktu may or may not be an incarnate Lama. The work Lama (Bla-ma) means the Superior one and applies to incarnate monks, though in common parlance it has come to apply to even ordinary ones. Almost every family contributes one Lama to the order of monks. This Lama grows in the spiritual tradition from childhood passing his grades of *Dge-tshul* and *Dge-lon*. The laity is only entitled to the title *Ge-nyen* (Dge-bsnen). Some of the monks become

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Khenpos or Abhots of monasteries depending upon the state of their spiritual development and inclination to lead an ideal life.

Geluk Monasteries and Lama Tradition

. . . On the outskirts of Lhasa there are three very famous monasteries of Tibet. They are DGah-Idan, Hbras-spuns, and Se-ra. All three belong to the Geluk sect. The Dgah-Idan monastery was established by Tsongkhapa himself and the other two by his immediate disciples. At Shigatse to the south-west of Lhasa there is another well-known Geluk monastery called Bkra-sis-Lhun-po which is the traditional seat of the Panchen Lama. Lama Gendun-dubpa who built Bkra-sis-lhun-po was actually the abbot of Hbras-spuns monstery. He was the first Gyal-war-rimpoche, the precious Victor which is the traditional title of the Dalai Lama. The word Dalai Lama is a Mongol word. It is the Mongol translation of the Tibetan word *rgya-mtsho* which means 'ocean'. The third Gyal-wa-rimpoche was Sonam-gyatsho. He was invited by Altai Khan, the Mongol Emperor, in 1577 and was called Dalai Lama by the latter. Subsequenty, all his preceding and succeeding incarnations were called Dalai Lama. From 1391, the unbroken tradition of this institution of the Dalai Lama from Gendun-dubpa to the present, the Fourteenth Dalai Lama — is a very notable feature of the history and culture of Tibet. Even the 'system' of reincarnation, originally Indian and familiar to the Tibetans since the advent of Buddhism in Tibet, came into popular vogue in their country only from the time of Gendun-dubpa. This system of heredity does not automatically pass the title from father to son but is based on a very discreet process of selection of the true re-incarnation of the deceased Rimpoche or Tulku. The process of selection is so rigorous that it might take before the 'right' choice is made and the re-incarnation may be found thousands of miles away from the place where the previous incarnation departed from his body. The basis of this belief and practice is the old Indian philosophy of re-birth, which does not see death as an end, but as an occasion for the soul to assume a new cloak after the previous one no more remains fit to serve it.

Painting in Monasteries

Monasteries are sprinkled throughout the length and breadth of the country as cradles of Tibetan culture. The atmosphere inside them is darkish which immediately transports to the visitor into a realm of inner depth and makes him look within the *atma-paryaveksana*, self-scrutiny. The presiding divinity installed in the shrine at the back of the prayer hall dominates, the cosmos around, of which the temple is the very symbol and the devotee a part. The images in the temples and monasteries fall into various categories of the Buddhas, Bodhisattvas, Taras, Dakinis, Yidams, Dharmapalas, historical personages and non-human types, etc. The images may be gold, silver, copper, bronze, stone, wood or clay. The benign images wear what is known as Bodhisattva garments such as five-leafed crowns, ear-rings, necklaces, armlets, bracelets, wristlets, anklets, scarves, shawls, and garlands to the navels and sometimes to the thighs. The fierce images or angry ones will have Dharmapala garments consisting of five skull crowns, necklaces, often of snakes, garlands and belts of skulls. They are often draped in tiger or elephant skins. Sometimes you find them wearing aprons of human bones carved with deities and symbols. Some images have only monastic garments, distinct from the above two princely categories of Bodhisattva and Dharmapala garments. Manushi-Buddhas, for example, are shown in monastic garments, wearing a shawl draped on the soulders, with a peaked cap most often but no princely paraphernalia. Some of the figures are nude e.g., those of *Kun-tu-bzan-po* (Adi-Buddha Samantabhadra). The divinities may have a Tantric or a non-tantric form, according to the

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number of heads and arms they have. Some Yabyum figures aways show the divinity with his shakti, his energy to create, sustain and destroy the universe. Whereas the majority of images radiate spiritual calm and serenity, some have an utterly demonic aspect reminiscent of the Bon cult. The non-Tantric forms carry with them non-Tantric symbols such as the rosary, the book, the lotus, and the jewel. The Tantric divinities on the other hand will have such symbols as the skull cup, skull drum, chopper, axe, elephant, goat and the skeleton wand. Padmasambhava generally carries a *khatvanga* with him — it is a ritual wand with the thunderbolt top and a skull, two heads and a trident above. Spyanras-gzigs, i.e., Avalokitesvara, has 108 forms, Tantric and non-Tantric.

Whereas the images, serene or fierce, give depth to the atmosphere in Tibetan monasteries and temples, the paintings lend colour to it. The colours on these paintings are always lustrous and bright. They are made of vegetables and flowers, and last for centuries. The wall frescoes are as colourful as the *thankas* are. The *thankas* — scrolls painted either on silk or on thick paper — are rendered more attractive by the embroidery around them. Tibetan paintings have a huge variety of themes. Scenes from the life of the Buddha taken from the Jatakas are reminiscent of Ajanta paintings of India, though the direct inspiration to the Tibetans came not from Ajanta, but from the art of the Pala Kings of Bengal. Other three categories of Tibetan paintings, unique in character and style, are those depicting Bhavachakra, *tshogs-sin* and Mandala. Bhavachakra is the Vortex of Existence ; the Tshogs-sin is the tree of divine assemblage, and the Mandala is a geometrical pattern with numerous divinities and symbols set into its various sections. The hub of Bhavachakra has a cock signifying lust, a snake signifying anger and a pig signifying ignorance. There are three circles around the central circle. The first is divided into two parts, one dark, showing the way to the nether region, the other, lighted, showing the upper forms of existence. The upper semi-circle has the region of the Lha or gods in the centre, *Mi* or men to left, the *Lha-ma-yin,* not-yet-gods, to the right. In contrast to this, the lower semi-circle describes the state of nyalwa, hell, in the centre, of hdhud-hgro or animals to the left, and yidvags, tortured spirits, to the right. The outermost circle, demonstrates the *Pratityasamutpada, rten-hbrel,* the chain of 12 independent causes leading to the cycle of births and deaths.

Monastic Libraries

Apart from these beautiful and sublime paintings and images each Tibetan monastery has a seat of sacred Tibetan scriptures known as Kanjur and Tanjur often encased in neat glass almirahs. *Ka* means the word of command. Kanjur contains 100 volumes (in another edition 108) incorporating what is believed to be the original words of the Buddha. 225 volumes of Tanjur on the other hand, are mainly commentaries on the original. All of them are on hand-made paper with printing done on them with incised wooden blocks, Sanskrit works have been translated into Tibetan by a very successful and scientific method employing two experts, one of each language. The translations are so perfect that if one translates them back, the original is restored almost in its entirety. It is probably true that Mahayana literature was properly catalogued and preserved for the first time in Tibetan language. It is also true that many works no more extant in their original Sanskrit form are available only in the Tibetan language.

Monasteries were Rather Architectural Norms

All these monasteries, temples and Chortens (*mchod-rten*) are extremely fine examples of Tibetan architecture. Potala and Norbulingka, the two palaces of the Dalai Lama are said to represent the pinnacle of Tibet's achitectural

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glory. Jo-khang temple, the central Cathedral of Lhasa, the Ganden, Sera, Depung and Samye monasteries, all in its vicinity, make the city of Lhasa a temple of architecture. Apart from architecture, sculpture and painting, Tibet is very rich in other fine arts such as music, dance, drama and poetry. The sixth Dalai Lama was Tibet's greatest poet of romantic lore. The Tibetan culture combines with extraordinary success a mystique tradition of rigorous religious life with the charm and mirth of social living. The Tibetan way is truly the Middle Way, the Majjhima Path, prescribed by the Blessed One 2500 years ago, the path which avoids both extremes ; of the mortification of the flesh and of excessive indulgence in its pleasures. So says the Mahavagga :

"By avoiding these two extremes, O ! monks, the Tathagata has gained the knowledge of the Middle Path, which leads to insight which leads to wisdom, which conduces to calm, to knowledge, to Sambodhi."

Tibet was the Spirit of India

The culture of Tibet, above everything else, is a glowing example of how the stream of Indian consciousness crossed the Himalayan frontiers and flowed into far-off lands, transforming them body, mind and soul into an eternity of Love, Peace and Compassion through a community of ideals and institutions.

Like *Om Mani Padme Hum,* like the jewel in the lotus, let us hope, these ideals would inspire mankind into a life of virtue, devotion and sacrifice and save it from total dissolution born of human imperfections. Let the grandeur of man's material advance be matched by the glory of spiritual heights so that we may really be treading on the Middle Path.

Padmasambhava Introduced Vajrayana

Guru Padmasambhava, a famous Tantric teacher from India (he is believed to hail from Dhanakosa island), visited Tibet in the 8th century A.D. and preached esoteric teachings of the Vajrayana Doctrine (the Adamantine Wheel of the Great Secret) to a group of 25 followers including King Tri-song-deu-tsen. In course of time, he founded the Nyingma School of Vajrayana in Tibet. In the 11th century A. D. Dipaakara Srijnana, an outstanding scholar from Vikramasila University in India, came to Tibet and taught extensively on Sutras and Tantras. His disciples like Khonton, Ngok and Drom founded the Kadampa School in Tibet.

— His Holiness the Fourteenth Dalai Lama.

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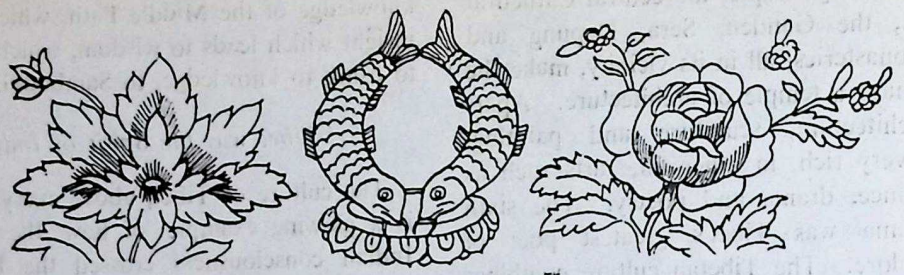

Imprints of Indian Culture in Afghanistan

R. C. AGARWAL

PERHAPS no other cultural matrix has affected the world the way the Indian culture did. The whole of South-east Asia was once under the domain of a pulsating, creative Hindu culture which subsequently came to be replaced by Buddhism — another Indian-based religious system that drew sustenance from Hinduism. The fascinating legacy of the Hindu and Buddhist way of life produced a great culture with its unique art, architecture, sculpture and an enormous variety of literature in languages as widely separated as Pali, Sanskrit, Chinese, Tibetan and many other such groups. Even now, after several centuries, the influence of Indian culture is well alive in Japan, Korea, Tibet, Thailand, Nepal, Bhutan, Burma, Indonesia, Vietnam, Cambodia, Sri Lanka and several other regions of the world.

That Afghanistan that evokes an image of tall hefty Pathans and rugged mountains was also greatly influenced by the ennobling, enriching streams of Indian culture comprising both Hindu and Buddhist ideals is a fact which is known only to a handful of people interested in Indology. However, the rich variety of remains and relics scattered across Afghanistan bear eloquent testimony to the spell of Indian culture in Afghanistan.

Politically and geographically, Afghanistan enjoys a very strategic position. In the past it was a highway for hoards of conquerors, vandals, travellers and traders and an epicentre for reception and diffusion of religious and artistic forms all over Asia. The barbaric, blood chilling events recorded in the history of Afghanistan remind us how the Hunas in the fifth century destroyed Buddhist culture in Afghanistan. Furthermore, the mass massacre by Chengez Khan is unforgettable.

The Kabul Museum contains a fabulous array of objects, a collection which constitutes Afghan archaeology. The result of French expeditions in Afghanistan from 1922 to 1940 and the sustained researches by Russian and American archaeologists have brought to light several facets of Hindu cultures in Afghanistan.

Apart from the general framework of history of Afghanistan, its antiquity has been pushed back to the third and second millennia, B.C. by recent researchers. The excavations conducted at Mundigak to the north-west of Kandhar from 1951 to 1958 showed that it must have been a part of the Indus civilisation. The finds of crude and unglazed pottery with a number of stone implements, figurines of

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women representing the Mother Goddess and the constructions with unbaked bricks push back the past of Afghanistan to 2500 B.C. But what exactly happened after the Indus culture in Afghanistan is still lost in obscurity.

The earliest historical traces which are available go back to the period of Archaemenid Empire, till the arrival of the Kushanas. An art which can definitely be observed is available in Bacterian coins, only. With the emergence of Kushanas and their capital at Kapisa, present Begram, a great turmoil takes place in Afghanistan.

The excavations conducted at Begram by a French mission yielded a vast treasure trove. An extraordinary collection of wares included glass vessels from Syria or Egypt, bronze vessels of Western manufacture, Roman weights in the shape of Minerva and Mars and statues, caskets, plaques of carved bone and ivory from India. This was a time of almost universal peace, an era of prosperity, and the peace maintained by the Parthians and the stability of China under the Han Dynasty brought a serene atmosphere for the development of art in Afghanistan. Socially the Buddhist art of Afghanistan is associated with Hadda, Fundukistan and Bamiyan and several other places of archaeological importance.

The sculptural art of Gandhara depicts the earliest available Buddhist art. Regarding the origin of the image of Buddha, scholars have traced the origin of the image of Buddha to the Gandhara region, though it is still a disputed matter. The art of Gandhara is not purely an art of Indian pattern. Its spirit is Indian and the body is foreign. In all the art products it has always been observed that the regional or local impact is very much in evidence. In the Buddhist art of Gandhara style, Buddha has been shown decorated with jewels, turban, moustaches and sandals, etc., as a Royal personage. In some of the images he has been shown in dhyan mudra with curly hair.

Afghanistan was once a part of India. Gandhari, the mother of the Kauravas, was from Gandhar, i.e., modern Kandhar. Likewise, the river Kabul, on which stands the capital of Afghanistan, was called Kubha in the Rig Veda and the valley of the Swat as Suvastu. Afghanistan and the north-west provinces retain many ancient geographical names even today. Further, the language of the region, viz., Pushto, belongs to the Aryan family of languages and not to the Semitic.

— H. D. SANKHALIA.

The Stucco Art

The art of Hadda in Jalalabad is unique. The Chinese travellers, Fa-Hien and Yuan-Chwang, described its stucco art elaborately. The stucco work must have been as important then as stone work. Cheap, plentiful and easy to work stucco was used in conjunction with stone at various places, where stone was rare or absent.

How the stucco art got its way into Afghanistan is a matter for serious research. It is generally believed that it developed in Alexandria and from there came to Iran and north-west frontiers.

The subjects adopted by the stucco artist were more or less the same as those of the stone carvers. The great fragility of the material did not allow the artist to produce individual figures. The large images, always made in groups, were invariably given the support of either the wall of the stupa or the chapel.

The large images of Buddha were not made entirely in stucco but some of the parts of the body built by artificial sandstone or with a base of sand or clay. Besides, moulds were also used for both large and medium size figures, and sometimes for the face alone.

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Stucco sculptures were also often painted. Red was generally used for lips, eye-lids and nostrils and also to indicate the folds of the ear and neck, and black or very dark grey colours for hair.

Bamiyan Valley

Next to Hadda is Bamiyan which is popularly known as the 'Valley of Great Buddha'. It is 153 miles from Kabul and is undoubtedly one of the most important archaeological sites in Asia. It was a haven of peace. It appears, from its view as the valley widens, a city of rock-cut caves, more than two thousand in number. There are colossal statues of Buddha from the first century A.D. Bamiyan valley became a route leading from Bactria to Taxila during the reign of Kanishka. Monasteries were built here, and in a subsequent period, huge Buddhas were hollowed out along the cliffs overlooking the valley. The standing images of Buddha, of 53 and 35 metres tall, were crudely brought into the calcarious rock surface of the cliff framed by a hollowed out niche decorated with paintings and then covered with stucco to complete the modellings. Folds in the monastic cloak were obtained by fixing ropes on the carcass of the statue and covering them with stucco, and they were finished by a final application of colours.

The wall-paintings of Bamiyan may be divided into cycles of Indian, Sassanian and finally central Asian styles. The decorations surviving on the vault of the thirty-five metre Buddha and in the adjoining caves belong to provincial Iranian style.

All the colours used in the valley of Bamiyan were manufactured locally. The only colour that seems to have been imported was the indigo which was used lavishly in the paintings.

Fundukistan

Next to Bamiyan comes Fundukistan. The Chinese pilgrims who made their way over Central Asia to India from the fifth to the seventh centuries, give us the most detailed accounts of the Buddhist civilisation of Afghanistan. On the highway from Kabul, after leaving Charikar, one enters the defiles of Kohi-Baba, the mighty range of mountains that towers over the Kabul plain. Occasionally one encounters here the caravans of Hazara tribes in the plain. In this remote and hidden valley of Ghorband the French archaeologists discovered one of the most important centres of Buddhist art. The cells discovered at Fundukistan were full of sculptural remains. These little shrines have numerous sculptural remains and figures with painted background. The statues here are simply moulded of unbaked clay, mixed with straw and horse hair as a binding medium. In place of stone lime plaster was used at Fundukistan.

What is more interesting is the transformation of Indian styles of painting and sculpture into Iranian at Fundukistan.

Afghanistan and India have been close associates since the period in remote antiquity when Aryans settled down in the valleys of Afghanistan and Punjab. Many of the leading geographical names in Afghanistan are monuments to this historic epoch. For example, Kandhar is Gandhara, Kabul is Kubha, Balkh is Bahlika, Oxus is Vakshu and Arganlab is Archaoiti of the Avesta and Saraswati of the Rig Veda. Even the name "Afghan is Aryan being derived from Asvakayana, an important tribe of the Asvakas or horsemen who must have derived this title from their handling of the celebrated breeds of Bandhara horses. The very word 'Pakhto' by which the language of the Afghans is known, comes from the Rig Veda word 'Pakthana', the equivalent of the modern word 'Pakhtoon'. The grammatical structure of the Pakhto language remains essentially Aryan even today.

— CHAMAN LAL.

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Some of the Buddha images at Fundukistan have a Gupta character or patterns and some of the painted figures at Fundukistan testify even more strongly to their thoroughly Indian character.

This Buddhist art of Afghanistan is generally distinguished by fusion of the Mithraistic elements by an earlier Indian style and a realism that in its organic architectural articulation of the body and textural animation of surface transcends them.

Some more Marks of Hindu Influence

The rich remains of Hindu culture in Afghanistan in the form of icons, shrines and other cultural relics bespeak eloquently of an overwhelming influence of a Hindu way of life all over the region. Even in the sphere of statecraft and administration, the Hindus held sway for quite a long spell of time. The influential Brahmin Minister of Lakatorman was instrumental in founding a Hindu dynasty that came to be known variously as Kabul Shahi, Brahman Shahi, Hindu Shahi and Rayans of Kabul. In A.D. 871, the then Ruler of Central Afghanistan had to flee to Kabul in the face of invasion by Yakub-Bin-Raih, founder of the Saffavid dynasty. After leaving Kabul, he made Gardez as his new capital. And when he was threatened again by a fresh attack, he had to leave Gardez and choose as his capital Sakawand, where the splendid remains of Surya temples point out unmistakably to the Hindu suzerainty over the area. Besides the Surya temple, Gardez also yielded quite a few images of Ganesha, the remover of obstacles in Hindu pantheon. At Ghazni from where that notorious iconoclast Mohammed Ghazni hailed, a beautiful image of Vishnu was also found, proving the impact of Vaishnavism on the cultural evolution of Afghanistan. Similarly, an image of Shiva from Mazar-ai-shariff, a Ganesha idol from Kotal-i-Khari Khaneh and Naga figures from Fundukistan, all go to prove that the influence of Hindu culture was extensive, deep-rooted and flourishing. The language of Afghanistan, Pushtu, contains a large proportion of Sanskrit words as many of the Indian languages have.

Afghanistan is one of the richest and most fascinating show-pieces of the all-pervading creative influence of Hindu culture from very ancient times. For, Afghanistan exhibits the marvellous variety and diverse charm of the majestic impact of Hindu culture west of Hindukush.

HINDU GODS IN JAPAN

Yama, the god of death, actually the god of justice, is the most dreaded god in Japan. He is known as Emma San. You see him seated on a buffalo in a temple in Kyoto. Japanese mothers tell their children "If you tell a lie, Emma will pull out your tongue." This old Hindu legend is more popular in Japan than in India. Many legends of Yama are current in India and Japan.

— CHAMAN LAL.

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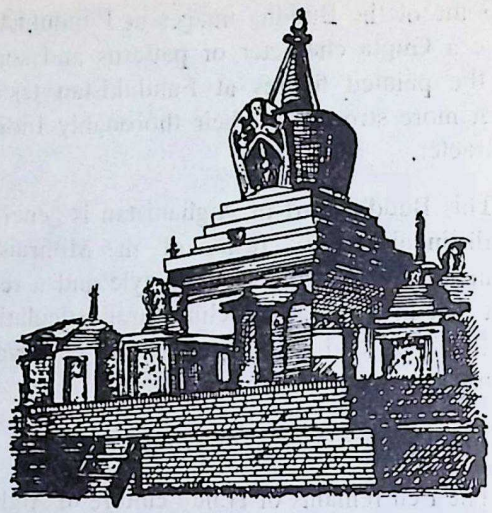
Influence of Indian Philosophy on Mangolian Shamanism

ACAD. RINCHEN



Gandantehchinling Monastery. The golden stupa was erected by holy Balgansha-davdorj in mid-18th century.

SHAMANISM, the most ancient religion of the Mongols, is ancestor-worship. During a thousand years of its existence, Mongolian Shamanism had created a very rich mythology, a really copious Shamanist lore and an ethic founded on the base of an original system of its natural philosophy which combined myths and lore in right order. And that philosophy directed all the conscious activities of the Mongols of the past, so that by getting acquainted with the Mongolian Shamanist ethic and philosophy we can understand and explain more precisely facts of the fascinating history of the Mongols than those who try to make it out without attention to the mental habit of the ancient people.

We can indicate hundreds of cases when the incomprehension of even a single word of the Mongolian texts led to absolutely faulty conclusions. For example, the Soviet academician Mr. Sergei Kosino, the translator and annotator of the text of the *Secret History* of the Mongols, has understood the word *domu* alone in the sense of a legend, of a true history of the past, of an accomplished fact and translated the expression *eme minu domu ci* of the reply of the mortal adversary of Genghis Khan to his victorious rival as *akazyvat zene byla masterica* "my wife is versed in the art of recounting old histories"[1] and from his comprehension of the word *domu* makes a very important conclusion: *itak Tjamukha sam konecno, a ne zena tol'ko yego-byl "skazitelem bylei,"* i.e., *poklonnikem feodal'noi stariny i ubezdennym sledovatel'no, protivnikom novogo dela Cingisa Kotoryi imenno etoi samoli "starine" obyavil besposcadmyu voinu do konca*,[1] thus even Jamukha himself and not merely his wife "passed in the art of recounting old histories", that is to say that he was a worshipper of feudal antiquity and yet the adversary convinced of the new affair of Genghis who proclaimed particularly at that 'antiquity' a merriless war till the end." But the noun *domu ci*, the erroneous comprehension of which led Mr. Kosin to a faulty conclusion, serves to characterise an ambitious person and Jamukha only said that it was his wife, under the influence of whose ambition he made himself the adversary of Genghis, his good friend of youth.

Shamanistic Ethics and Philosophy

The understanding of Shamanistic ethic and philosophy permits us, for example, to under-

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stand and interpret the manner of execution of the Russian prisoners after the battle of 31st May 1223 at Kalka.

The Russian chronicles of the thirteenth century mention that the Mongol bearers of flags of truce were killed and that cruel act led to battle on the bank of the river Kalka, after which the Russian prisoners of war were crushed by the Mongols who threw them on the ground and during the banquet sat on planks placed over the unfortunate ones. We can account for the cruel act of the conquerors : they had found out after the battle, among the prisoners those who had given the order of killing the flag-bearers who are inviolable according to the Mongol custom. They sentenced them to death, for according to the Mongol conception they had committed a triple crime : in seizing the flag-bearers they had outraged the dignity of the entire nation ; in killing them they had strapped (lashed) spirits of ancestors of the massacred flag-bearers and violated the right of immunity of envoys.

But, among the numerous prisoners these selerted guilty persons were all of noble birth or of military dignity. And the Mongol customs as also their Shamanistic belief prohibited them from shedding the blood of noblemen and dignitaries outside the combat. Mongolian judges in sentencing to death these military criminals of the vanquished enemy had decided to pay honour to the noble origin of the culprits without spilling their blood. And it was also incumbent to avenge the outrage of the nation and ancestor spirits of the staked flag-bearers. And they considered it fitting to crush the criminals by the weight of the Mongol noblemen during the feast after the victory. Outrage for outrage : the hostile warriors under heels of the conqueror, and honourable death without the bloodshed of the condemned.

In an age when the Westerners exercised their brains over various means of ornamenting the victims of their "justice" and invented

Avalokiteshvara.

instruments of severe corporal punishment and outrageous tortures to extort confession and for causing the death of human beings in a manner most dreadful in the eyes of the spectators and most painful for the martyrs, when torments of the wheel or at the quartering unknown to the Mongols were to the west a distraction of every day, the execution of the military criminals at Kalka was not more barbarous than those in the Christian west and from the point of view of the Shamanist ethic rendered justice without dishonouring the noble origin of the criminals who should not be outraged by bloodshed.

And that Shamanist ethic and the philosophy of Shamanism directing spirits of the people of State, Chiki Khutuk, the Mongolian judge of the thirteenth century, did not accept methods to extract confessions and institute false trials so sadly known during our own days, when the posthumous rehabilitation ceased almost to shock human beings.

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In the thirteenth century, Mongolian Shamanism was not a primitive religion of a primitive, barbarous and illiterate people. It had a harmonious system of its conception of the world and in course of centuries it accepted also ideas of other religious systems and philosophies of the East, as, for example, Buddhism and Christianity.

The real philosophy of Mongolian Shamanism is not yet studied by scholars and we have only some articles on Shamanist rites. Well, materials concerning Buriat Shamanism have been collected by Buriat ethnographers and folklorists Khangalov, Baldayev and others. The work of the Mongolian Buriat scholar Dorje Banzarov 'Shamanism or the black religion of Mongols' published in Russian[2] represents up to this day unique research on Shamanism and presents a general idea of that ancient religion of the Mongols.

It is impossible to touch here all the problems of Mongolian Shamanist philosophy in a small article and I only desire to mention the influence of the Indian spiritual culture over Mongolian Shamanism.

Hindu Influence on Shamanism

The decipherment of books in the Kitan writing, a people of Mongolian origin, in the future will enable us to be acquainted with Buddhist literature, translated in the language of ancestors of the contemporary Mongols and to solve several problems of the cultural heritage of the Mongols. In the Shamanist texts, oral or written, we find logical objects in Sanskrit, the classical language of the Indians. Some of these borrowings are ancient enough and we find them in epic songs and in Shamanist hymns. Sanskrit names e.g. Sumeru, are widely prevalent in the Mongols and the Mongolian typonymy. There are hills bearing that glorious name of the king of mountains of the Mongolian mythology: Sumbur in the province of Kubsugul, Batu Sumbur in the environs of Ulanbator, etc.

According to old Shamanist beliefs, meteorites are explained as the fall of stones from the mountain Sumeru. At the commencement of our century a meteorite fell at the foot of Mt. Cidur Onggetu in the territory under the banner of prince Mergen vang and burnt the ground within an area of a nomadic encampment. It is said that during several nights herds of horses, frightened by the strange odour of the burnt ground, avoided the spot of the fall of the meteorite and the local population explained this phenomenon as the fall of a stone from Mt. Sumeru which frightened the herds.

Influence of Hindu Mythology

Through the instrumentality of the Mongols some names of mythological beings, borrowed from Sanskrit, penetrated the language of Turkish peoples of Siberia like Tuva, Yakuts, etc. In the epic songs of northern Buriats of the region of Irkutsk, which are of Mongolian origin, the Sanskrit name *Garuda* is recognised under the form of *Kheredei* or *Khan Keredei* — the king (of birds) Kheredei, which shows us the popular etymology deriving that word from the name of raven in the Buriat language *khere.* And under that form *Kheredei* it has penetrated the folklore of Yakuts, who are the Turk neighbours of Buriats in Siberia. Among the Mongols the name Garuda is often used like a masculine proper name: *Garudi, Temur Garudi* 'Garuda of iron' *Oljei Garudi* 'Garudi of good fortune', etc.

In popular belief, the Shamanist spirit of the sacred mountain Bogdo Khan oula to the south of the Mngolian capital Ulanbator is personified in the guise of a gigantic Garuda and the ancient armoury of the town of Ulanbator represented a Garuda with outstretched wings.

In the Shamanist hymns of the 14th-17th centuries we find names of several Indian deities, such as *Bisnu* (Vishnu), *Bisman ngri* (Vaishravana deva), *Erusa* (Brahma), etc.

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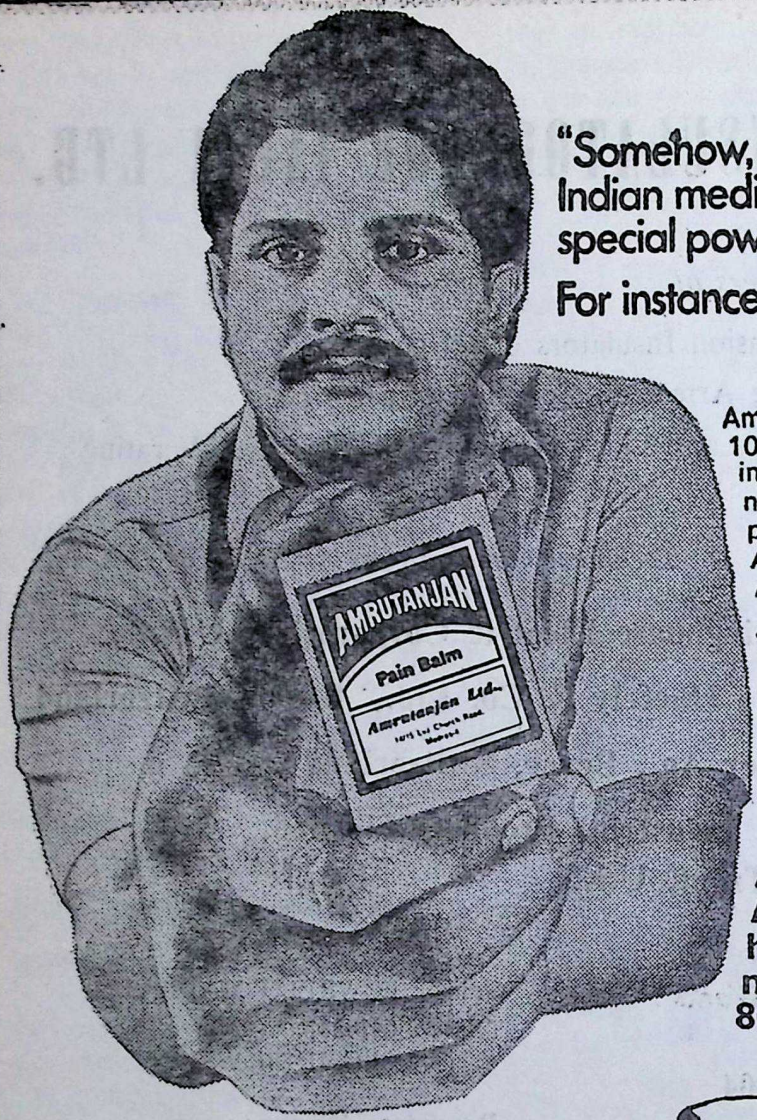

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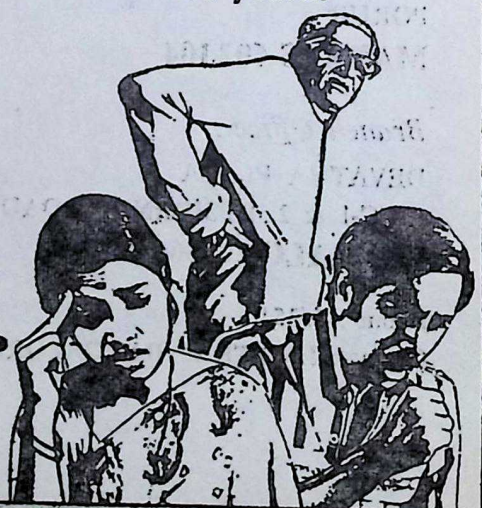

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Hindu Concept of Avataravada

The Indian idea of the incarnation of deities also penetrated Mongolian Shamanism. In an old Shamanist prayer of the imperial family Borjigin, the youngest son of Genghis Khan, the great lord Tului, is called an incarnation of Samantabhadra and the wise consort of the Emperor Kublai is termed an incarnation of Bodhisattva Tara in the same prayer in verse.

Buddhist Influence on Shamanism

The idea of metempsychosis also penetrated the more advanced and later Mongolian Shamanism undoubtedy under the influence of Buddhism. It is believed up to the present day that a sign made by black or red ink over a part of the body of the deceased would appear on a newborn of his kith and kin at the same place in the form of a beauty-spot. This belief exists even among the northern Buriats of the region of Irkutsk where the influence of Budhism was never as great as in Mongolia.

Referneces

1 S. A. Kosin, *Sokrovennoye Skazanie* 1240 *J. Podnazvaniem Mong ol-un Niuoa Tobaccan Yuan cao bi sl, Mongol' skiiobydernyi izbornik, ti*, 1. Vvedenie vizucenie pamyatnika, pereved, teksty, glossarii, Moskva-Leningrad, 1941, p. 45.

2 D. Banzarov, *Chernaya vera ili samanstvo u mongolov, Kazan*, 1846.

The famous Namikiri Achala (Siva) is enshrined in the Nan-in Temple at Koya in Japan. This image was carved by the great sage Kobo Daishi who founded this hill monastery. He carved it in China and brought the image with him. When his boat was caught in a terrible storm out in the China Sea, he prayed to Siva for a safe passage to Japan. Presently the sea calmed down. Therefore it is called Namikiri — sea-subsiding Achala.

Such a miracle was repeated by Siva when Kublai Khan's Mongolian army threatened to invade the Japanese Island of Kyushu in 1281. This image was carried to the coast, and no sooner did their prayers to Siva for victory commence than the sea began to rage so terribly that Kublai Khan's whole army was destroyed by it. Only three persons survived. This legend is very popular in Japan.

—CHAMAN LAL

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Indian Influence in Siam

C. B. PANDEY

INDIAN Intercourse with further India is hinted at in the Jatakas. Simhalese traditions connect Buddhist activities in Siam (modern Thailand) with the missionaries of Asoka. Whether such antiquity of Indian influence in Siam could be upheld requires still positive evidence for support. In the first centuries of the Christian era, however, Buddhism was firmly established in Siam and probably entirely transformed the character of the people. Unfortunately no details of immigration and the history of the people of this period are known.

Political Background

It will not be out of place to give in brief the political background which gave impetus to various influences in Siam in different periods.

The actual history of importance begins in Siam with the Mon influence. By the end of 7th-8th century A.D. almost the whole of the northern part of Siam came under Mon influence and the southern part under the kingdom of Kambuja which at its greatest extent included almost the whole of the country and it was only after the decline of this mighty empire in the thirteenth century that Siam could become an independent political entity, that too not by the sons of the soil but by a new race — the

Thai dance.

Thais who dominated the history of Indo-China for nearly five centuries and overthrew the kingdoms of Kambuja and Campa. The Thais came from Yunnan in south China called Nan-Chao by the Chinese but known as Gandhara by Indo-Chinese, one part of which was called Videharajya with its capital at Mithila. It may be noted that the Thais of Yunnan had imbibed Hindu culture and civilization in their own mother country to a very great extent.[1] The extinction of this great Thai State in Non-Chao in 1253 A.D. by the Mongol Chief Kublai Khan probably accounts for the general movement of the Thais whose one branch, the Ahoms, proceeded north and conquered Assam the second, the Shans, conquered Burma and the third branch came south and gradually conquered the whole of Siam and also Laos.

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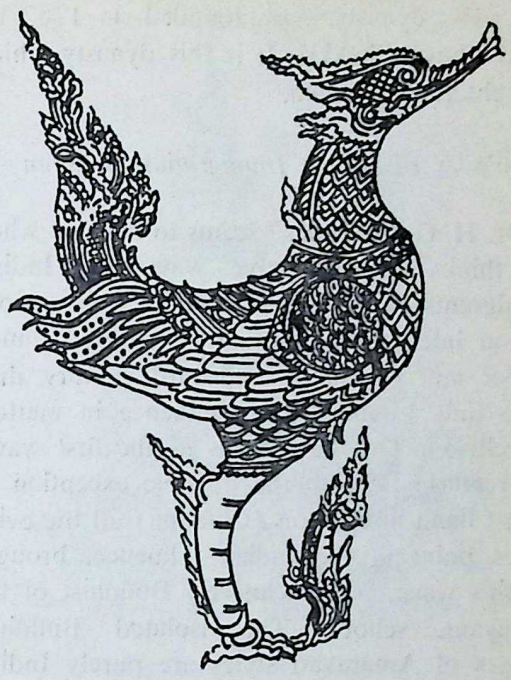
The Paramount Kings of Sukhodaya Kingdom

The first important Thai kingdom was that of Sukhodaya. It was then the seat of the Kambuja governor in Siam. When a revolt broke out two Thai chiefs occupied the town. One of them Bang Khan was consecrated as king with the Hindu title Indraditya. During his reign waves of Thai immigrants flooded the country. Probably strengthened by the reinforcement of the immigrant Thais coupled with the dilapidating Kambuja, Indraditya was able to extend his dominions on all sides. His son Rama Kamheng whose known dates are 1283 and 1292 A.D. also extended the dominion so that the newly founded kingdom reached its widest extent. Probably after the fall of Kambuja, a number of small States came into existence in Siam but all acknowledged the suzerainty of Rama Kamheng. His influence was felt in Burma, Malaya, and even regions round Angkor. He claims to have introduced the art of writing among his people. The script, which came to be known after his name, was derived from a cursive form of the Khmer script of Kambuja. The grandson of Rama Kamheng assumed a pompous name Surya Vamsa Rama Maharajadhiraja. He was a pious, devout Buddhist and studied Tripitakas, though as a ruler he was not successful.

The Ayodhya Kingdom Established

Soon the centre of Thai political activities changed. Though there is no unanimity of date and character of this event, it appears that in 1350 A.D. a Siamese prince, a descendant of the ancient line of Thai princes founded Ayuthia (Ayodhya) and assumed the name Ramadhipati. Ayuthia became the rival to Sukhodaya. Its site was not new but the same which was long known as *Dvaravati*. Soon Ayuthia became the leading State and the rulers of Sukhodaya became at first vassal chiefs and then merely hereditary governors. The kingdom of Ayuthia extended its influence



The Hamasa in Siam.

and authority over Laos and considerable part of Kambuja, but suffered reverses occasionally at the hands of Burmese kings. Ayuthia was captured by the Burmese king in 1568 and the king was taken prisoner. But soon the Siamese recovered and by the end of the century, the country reached its highest point and their foreign relations were extensive. The *Mahavamsa* tells us that the king of Ceylon sent to Ayuthia for monks in 1750 because the religion there was believed to be very much pure and nay even undefiled.

Ayuthia continued to be the capital until in 1767 (1769 A.D. according to some) it was laid into ruins by the Burmese who, though Buddhist, did not scruple to destroy or deface the temples and statues. But the collapse of the Siamese was temporary and only local. Phaya Tak Sin, a leader of Chinese origin rallied forces and cleared Burmese out of the country and removed his capital to Bangkok which still occupies the dignified position. Phaya Tak Sin was deposed probably because of his too zealous reformation of Buddhism.

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A new dynasty was founded in 1782 by Chao Phaya Chakkri. It is this dynasty which brought rival to Siam.

Waves of Indian Immigration in Siam

Dr. H. G. Q. Wales [2] seems to be right when he thinks of successive waves of Indian immigrants in Siam. As already pointed out Indian intercourse with Siam started much earlier and by the second-third century they were fully established to influence in matters of religion. This he regards as the first wave. He remarks : 'With the possible exception of Von-Chanh inscription (Champa) all the evidences point to the Indian influence, brought by this wave, was exclusively Buddhist of the Hinayana school. The isolated Buddhist images of Amaravati styles are purely Indian in style, nay, the works of Indian craftsmen.' In this context it is not out of place to make mention of the ship type of coins of Yajnasri Satakarni which tell their own importance.[3] The story of Gunadhya who lived in Pratisthana, the Satavahana capital (Paithana of Ptolemy) supports our suggestion. One scholar [4] believes in the brisk traffic with the eastern islands. The second wave of colonization established a firmer hold in the countries of Further India. The Gupta characteristics succeeded those of Amaravati in sculpture. Vaishnavism paced side by side with Hinayana Buddhism and Saivism made definite appearance. Its duration was from fourth to the middle of the sixth century. There was a marked slackening of the Indian Intercourse probably due to the piracy, to which Fa-hsien hints, in the narrow straits of Malacca and which flourished at the expense of Indian traders. It particularly led the opening of Takuap-Chaiya transpeninsular route which functioned progressively until towards the end of the eight century, when the Sailendras once more made all the sea-routes safe. The culture of the kingdom of Dvaravati is to be considered as a stylised form of the second wave which seems largely to have penetrated via Burma and Three Pagodas Pass.

The duration of the third wave of Indian settlers was from the middle of the sixth to the middle of the eighth century corresponding to the dominance of the pallavas in India. This wave followed almost exclusively the trans-peninsular route from Ta-Kuap to the Bay of Bandon where itself a development of Gupta era has left such remains as Vishnu and Siva of Wieng Sra,[5] the Vishnu of Chaiya and such buildings as Wat Keu and Wat P'ra Th'at and

INFLUENCE OF HINDU CULTURE

Hindu culture has left a deep mark on Siam. The whole countryside is dotted with ruins of ancient Indian architecture. The fine curves and the lofty style of these edifices — mostly temples or palaces — the wonderfully carved figures of gods and goddesses from Indian mythology, other handiwork and the chiselling in general speak of Hindu culture. The names of almost all cities of Siam are of Sanskrit origin. Thus we have Rajpuri, Ayodhya, Nakhon Pathom (Nagar Pratham) Nathon Shree Tararat (Nagar Shree Dharmaraj) and the like. In many cases these names of pure Sanskrit derivation have been badly twisted out of shape and disfigured due to neglected pronunciation, as will be apparent from some of the instances quoted above.

The Pagodas, Buddha images and stone figures there show how great was the influence of Hindu culture in Siam. Imposing statues of Lord Buddha form important land-marks all over Siam. Here as in China, the figure of Lord Buddha has not undergone a metamorphosis along the lines of Chinese anatomy. It has distinct Indian features. The image is seated on the huge lotus pedestal and is dressed in Hindu costume, showing the unbroken influence of Hindu culture over Siam.

— CHAMAN LAL.

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Chaiya (employing smaller and better bricks than the earlier structures). For sometime this wave did not touch central Siam where the influence of the second wave of Indian settlers appears to have continued for a long time.

The fourth wave started from the second half of the eighth century (though in Sumatra it started earlier in 7th century A.D.). This was a Mahayana wave which came to the Bay of Bandon by the same transpeninsular route and brought Pala art influence which modified the Indian colonial art produced there by the earlier waves of Indian immigrants and resulted into the Sailendra art of which magnificent examples have been found at Chaiya.[6] As regards the Indian territory from which these colonisers went to further India specially Siam as also the circumstances which obliged them have not yet been satisfactorily explained. Scholars have gone to the extent of ascribing the enterprise to South India alone.[7]

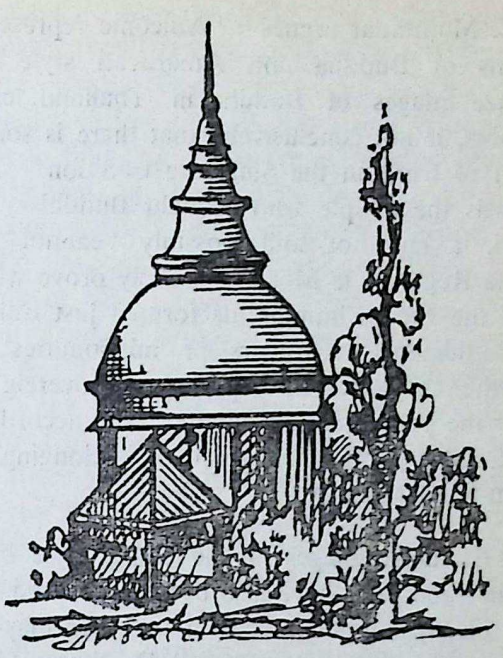
RELIGION

The Cult of Agastya

Agastya, the legendary forefather of all the cultural immigrants has found much honourable place, quite like South India in the tradition, folklore, and sculptural representations in South-East Asia. In Siam there is a stone with Sanskrit inscription[8] in the Pallava-Grantha characters, of six lines from Sri Tep (Sri Deva), described as a linga, though erroneously as pointed out by M. Coedes.[9] It is called Lok Muang i.e. the foundation stone of the city of Sri Deva though the present inscription has nothing to confirm it. The mention in it of *Kaninarshistasya Krita* points to the Brahmanical nature of the record, Sanskrit learning, the use of Sanskrit metres like *Indravajra*, and anushtubh and above all the cult of Agastya.[10]

Buddhism

If Suvarnabhumi is to be identified with Siam as some scholars are inclined to do so



Cheng Mai Pagoda, Thailand.

and if any reliance is to be placed on the Simhalese chronicles according to which Buddhism was preached in Suvarnabhumi by the missionaries of Asoka, then definitely the history of Buddhism in Siam will go back to third century B.C. But unfortunately there is nothing to corroborate either of the above two. But there are evidences on the basis of which it can be said with some amount of certainty that Buddhism reached these parts of Further India sometime about the beginning of the Christian era. The aniconic representation of the Buddha such as Dharmachakra, rather than a human figure and the crouching deer excavated at Pra Pathom reminds the turning of the wheel of law (*Dharmachakrapravartana* in the deer park *Mrigadava* i.e. Sarnath). It may be noted that Pra Pathom is one of the early sites of Siam. The discovery of the images of the Buddha in the Amaravati style in Thailand and also in Annam (Campa), Sumatra, Java, and Celebes, bronze images from another early site Pong Tuk in Amaravati style datable to the second century A.D. show that Buddhism had its stronghold in this period. On the basis of these facts mentioned above

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R. C. Majumdar argues [11] 'Aniconic representations of Buddha and Amaravati style of Bronze images of Buddha in Thailand lend support, if not conclusively, that there is some grain of truth in the Sinhalese tradition.' As regards the people who brought Buddhism in Siam, it has not and possibly 'cannot' to quote Reginald le May [12] definitely prove whether the Indian immigrants formed just isolated settlements as traders or missionaries' or whether they established permanent sovereignty over the people of this country, who according to Coedes, were probably tribes belonging to Mon-Khmer family.

"Buddhist images of the Gupta style both earlier and later have also been discovered. As the inscriptions engraved on the later may be referred to the fifth century A.D., those of the earlier type probably belong to the fourth century A.D.[13] From this early period onward an uninterrupted history of Hinayana Buddhism in Siam may be traced, of course, not so much on the evidence of literature as on the basis of whatever less numerous inscriptions, but mainly on the rich ahd varied styles of Siamese sculpture.

The Thai conquest of the land in the thirteenth century gave Buddhism a further impetus. The Thai rulers were ardent followers of Hinayana Buddhism. Ram Kamheng who is said to have founded the Thai dynasty and the city of Sukhodaya speaks of religion in an inscription,[14] composed probably about 1300 A.D. that "the court and the inhabitants of Sukhodaya were devout Buddhists. They observed the season of Vassa and celebrated the festival of Kathina with processions, concerts and reading of scriptures. In the city were to be seen statues of the Buddha and the scenes carved in relief, as well as large monastery, presented to a distinguished elder who came from Sri Dharmaraja and had studied the entire *Tripitaka*." The form of Buddhism described in this epigraph in which stress is laid on the worship of the spirits and the Devas on which the prosperity of the kingdom is said to have depended is a little different from Hinayana Buddhism found in Siam today. Elliot [15] ascribed these peculiarities of Hinayana Buddhism of the period of Rama Kamheng to the Thai's acquaintance of Chinese Budddhism, Burmese influence in eighth century and also Saivite influence from Cambodia, and possibly also of Mahayana Sanskrit Buddhism. Bradley [16] ascribes Pali

SARI AND DHOTI

About fifty years ago, the costume that Siamese men and women wore, was but a form of the Indian dhoti or saree. But then a Doctor-Premier made it compulsory for them to adopt the western mode of dress in public life. Since that time females in Siam have been forced to wear blouses, skirts and hats while males had to stick to trousers, coat, tie and hat. Trying to divest Siam of every oriental trace, even the old name Siam was discarded for more modern one Thailand. Then again there was a reaction in Siam in favour of oriental culture.

They re-adopted the name Siam and annulled the regulations enforcing a western type of dress. The word Siam is in origin "Shayma" meaning 'dark' in Sanskrit. When the Aryans settled down in northern India, they found these neighbouring people, not so fair as themselves, hence they designated them by the word "Shama' or Siam. Though the Siamese were quick in adopting the old name they were not so quick in reviving the old mode of dress, which they were forced to give up. After the last war the name of the country was again changed into Thailand.

To become a Siamese scholar one must be well-versed in Sanskrit. Hence it is very easy for an average Indian to gain mastery over the Siamese language. One has but to master the peculiar pronunciation, everything else is just the same. . .

— CHAMAN LAL

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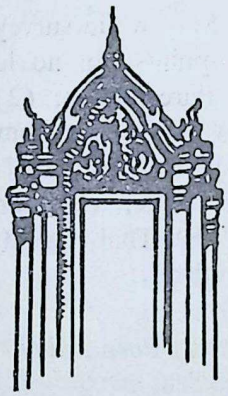
Buddhism to have come from Kambuja. Elliot[17] rightly denies it saying that "we know a good deal about the religion of Kambuja and there is no trace of Pali Buddhism there until it was imported from Siam." There is, however, no denying that Buddhism in Siam was definitely influenced by Mahayana of Cambodia. A little later Burmese influence at least after the reign of Anawrata also came. Thus Siamese Buddhism at the close of the millennium was affected by divergent influences each adding its share to it. Later on the Siamese invited an instructor to come from Ceylon.



Temple Porch, type 1.
Vat Rajabophit, Bangkok.

Religious Rivalry Prevailed

In an inscription[18] (c. 1361 A.D.) Sri Suryavamsa Rama is said to have studied the *Tripitaka, Veda, Sastragama,* and installed images of Mahesvara, Vishnu and the Buddha. In 1361 he sent a messenger to Ceylon charged with the task of bringing back one head of the Samgha learned in *Pitakas*." This inscription is an evidence of how other elements of Vaishnava, Saivite and Mahayana Buddhism were finely fused in Hinayana Buddhism. But Buddhism steered its way through. In the same inscription Sri Suryavamsa Rama is said to have dedicated a golden image of the Buddha, and then entered the Samgha declaring solemnly his hope that the merit thus acquired, might make him in future lives not an Emperor, an Indra or Brahma, but a Buddha, able to save humanity. According to two other inscriptions[19] a cutting of the Bo-tree was brought from Ceylon and certain relics were also installed in his reign. It may specially be noted that to this very epoch are referred a series of engravings on stone found in the Vat-si-jum at Sukhodaya.[20] Identifications[21] of these 100 jatakas are made ; but apart from the thematic study of these engravings, studies on stylistic basis showing various influences are still wanting. Still later one peculiar inscription engraved by the order of Dharmasokaraja (the identification of this king is uncertain)[22] states that the merit acquired by devotion to the Buddha can be transferred. The king refers that a woman named Bunrak had transferred all her merits to the queen and that the king himself had transferred all his merits to his teacher, his relatives, and all beings in the miserable state of existence. The idea of transferring merit is really strange and in fact cut at the very root of the philosophy of *Pratityasamutpada* of Pali Buddhism. The atrocities of the Burmese, though Buddhists, in their attack in 1767 A.D. destroying the Buddhist statues aroused pro-Buddhist emotions in the people. The Burmese were soon cleared out of the country. But the fact that the leader of the anti-Burmese revolt was deposed for his too zealous reformation of Buddhism probably shows the roots of religious rivalries and prevalence of anti-Buddhist trends.

Attempts at Religious Rapprochment

The change of the centre of the Thai empire and the founding of a new city Ayuthia as a rival to Sukhodaya did not affect the esteem in which Buddhism was held. The remnants of the Wat Samarokot having the gigantic bronze image of Buddha, Wat Chien lying at some distance having another gigantic image and numerous other images of the Buddha tell of the continuance of Pali Buddhism. Even in this period, as in the earlier ones, attempts were made to arrive at a religious rapprochment. According to an inscription[23] engraved on an

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image of Siva found at Sukhodaya the identity of Buddhism and Hinduism has been asserted. But the popular feeling was in favour of Buddhism.[24] At Lopburi ancient shrines originally constructed for the use of Hindu cult were adopted to Buddhist uses. But at Ayuthia all the temples were exclusively Buddhist, a fact which bespeaks the particular favour Buddhism enjoyed in this epoch.

Buddhism the Present Siamese National Religion

One of the very first acts of the founder of the new dynasty Chaophya Chakkri was to convoke a council for the revision of the *Tripitakas* and to build a special hall in which the text thus agreed upon was preserved. Of his two grandsons one, Mongkut, remained in a monastery strictly observirg the vows of a monk, and then he became king and during his reign Siam is said to have passed from the middle ages to modern times. Elliot observes: "It is a tribute to the excellence of Buddhist discipline that a prince who spent twenty-six years as a monk should have emerged as neither a bigot nor an impractical mystic but as an active, enlightened and progressive monarch."[25] Even as a monk he founded a sect which aimed at reviving the practices of the Buddha. As king he publicly received petitions on every Uposatha day. He himself was a good Pali scholar. His son and successor Chulalonkorn (1868-1911) published an edition of the *Tripitakas* in book style printed in Siamese type, whereas Cambodian characters were previously empolyed for religious works.

It is because of the efforts of these kings of special Buddhist learnings that today Siam is a Buddhist country and the national religion of the country is Buddhism.

Art

The task of presenting a study of Indian influence on Siamese art is arduous unlike that on Javanese or Cambodian, because in Java and Cambodia, the population after the Indian advent did not undergo noteworthy change, and art followed a comparatively regular "evolution". But Siam has risen on the ruins of several Hinduised kingdoms. Before their conquest and absorption by the Siamese in the thirteenth century, those states had ample time to evolve and develop their own artistic traditions (which later shared in the formation of Siamese artistic ideals) and to produce works whose remains co-exist within the limits of Siamese borders with purely Siamese monuments.

Reginald le May while surveying the sculpture in Siam points to no less than nine schools: (1) Pure Indian, (2) Mon-Indian, (3) Hindu-Javanese, (4) Khmer and Mon-Khmer, (5) Khmer-Thai transitions, (U'Tong), (6) Thai (Lopburi), (7) Thai (Sukhodaya), (8) Thai Thai (northern) and (9) Thai (Ayuthia).

(1) Pure Indian

There is almost unanimity regarding the earliest forms of sculptures found in Siam which are probably the small images dug up at Pong Tuk. These images[26] undoubtedly belong to the famous Amaravati school of Indian sculpture. Their affinity with Amaravati sculptures is so close that it has been a matter of doubt whether these images were brought from India or were made in Siam by Indian craftsman. Reginald le May[27] is inclined to champion their Indian craftsmanship. According to A. K. Coomaraswamy the wheels are not without analogy with representations of the sundises in Kushan art. If this comparison is correct these sculptures would not be older than second century A.D. but Coedes[28] is rightly inclined to think that "they were probably the representations of an older artistic and iconographic tradition, that is to say, that Indian Buddhism reached the shores of the gulf of

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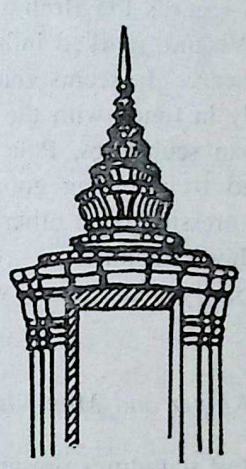
Siam at a time when the figure of Buddha was still a taboo in Indian iconography." In confirmation of this, he adds.[29] "We may point to the many wheels of law and other symbolic figures of the Buddha carved in the stones which have been found in the neighbourhood of P'ra Pathom, the oldest known Indian settlement of any importance in Siam. Typical is the stone wheel of law and stone deer both from P'ra Pathom[30] (now both in National Museum, Bangkok) probably representing *Dharmachakrapravartana* in *Mrigadava* (or Sarnath).

(2) Mon-Indian

Very little is known of the history of Dvaravati kingdom, "but it is clear that the sculpture of the period while showing the influence of Gupta art which was contemporaneous, quickly came to show a strong Mon-influence on the figure of the Buddha that it portrayed."[31] To this period which begins in fourth century A.D. may be referred the gigantic figure of the Buddha some thirty feet[32] high sitting in European fashion and cut out of a high-coloured quartz in five pieces, fitting in sockets. Another is a small head of the Buddha in quartz. Reginald le May refers to the suggestion given to him by Mr. Bedford that this quartz, was not carved in the ordinary way with a chisel but "rubbed with special instruments after it had been cut to shape just as jade is rubbed after being prepared with a ruby dust. If this suggestion is to be believed, it must have involved a very difficut process and it is no wonder that the Siamese sculptors soon switched over to a new material i.e. blue limestone which is found in large quantities in the hills of Ratburi and Kanburi. Of this material, reference may be made to the head of the Buddha[33] neatly chiselled with characteristic Mon features but definitely imbued with Indian feelings, the mask of the Buddha[34] in stucco from P'ra-Panthom. The Mon were not successful in the treatment of the bronze figures probably due to the scarcity of the materials. "A noticeable feature of the Mon Indian bronze figures is that the legs are not straight but are drawn inwards towards the body to form a curve. This curve is also noticeable in Khmer bronze figures but disappears with the advent of the Thai."[35] In the niches of the exterior of the Wat Benchamabopit (constructed in the present century) notable standing images of the Mon-period are placed.



Temple Porch, type 2,
Vat Chetuphon, Bangkok.

(3) Hindu-Javanese

The style in the sculptural history of Siam was the outcome of manay influences. The main factor was that in the eighth century A.D. onward, in Malay Peninsula a change took place when the Java and Sumatra (both Indianised kingdoms) alternately took possessions. From the regions round Java and Nakon Sri T'ammarat have been found figures of Bodhisattva and Lokesvara[36] hinting at Mahayana influence. The figures of Vishnu and Ardhanarisvara, Yaksha, and Dvarapala have also been found in eastern Siam and Malay Peninsula. It has been taken[37] that the incursion of Java and Sumatra is only incidental as far as the main artistic forms of S'am are concerned. He also regards as incidental the Hindu figures which are merely attributable to the influence of Funnan, because they all have been discovered in that ancient

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kingdom in considerable number. Reginald le May accounts these statues by postulating two theories. He says : "To account for them two alternative theories are possible. Either the people of Dvaravati turned to Brahmanism at some period of their career or the kingdom of Funnan extended its influence over Eastern Siam and parts of Malay Peninsula."[38] Whatever, the channel of influence the Buddhistic figures betray stylistically definitely Pala influence. As regards the Brahmanical figures like standing Vishnu, marked influence of Pallava style is seen. It seems that the people of Siam, vitally in touch with the main artistic trends of Indian sculptures, Pala and Pallava, never refrained from taking good theme and plasticity in expression from other sources also. Reginald le May is inclined to say that "Some were made locally and some were brought from India."[39]

(4) Khmer and Mon-Khmer

This school of sculptures presents a difficulty from the point of view of style as well as historical background. It is alleged that a prince came from Nakon Sri T'ammarat at the end of the tenth century and having conquered the lower Menam valley with its capital Lopburi, started to overthrow the reigning dynasty of Cambodia and annexed that kingdom as well. Khmer art and culture became firmly established only from this time in Menam valley and afterwards spread northward to Sawank'alok. But now arise certain questions which are yet unsolved and puzzling. Why this prince at all introduced Khmer ideals and art in Siam? Why did he not introduce his own unless he were a Cambodian? The presumption of Reginald le May[40] is that he came from Java or Sumatra. But at any rate he had leanings towards Mahayana.

The sculptural evidence from Lopburi shows a gradual transition from the Mon to the Khmer. To elucidate Reginald le May has illustrated a Mon-Khmer bronze statue of a seated Buddha.[41] Mon influence in this figure is traceable to the treatment of the hair, the face, and the leg as compared to Khmer figures. The Khmer art of Lopburi differs from the parent art of Cambodia itself since there was no Mon influence in that country. And it has been rightly presumed that there must have been a long founded local shcool of art in Central Siam.[42]

As a whole the Buddhist sculpture of this period gives the appearance of a long, cruel, ruthless being which if satisfying artistically still does exactly fulfil the condition for a representation of the Buddha. In the treatment of the images of the Buddha this school — known also as the School of Lopburi — succeeded in evolving its conception of an ideal form of some higher being than themselves. Tho Khmer gave way to a truly human form — a marked deviation from the abstraction of the form. It will not be out of place to mention in this very context that after expulsion of the Khmer by the Thais, once more the abstract conception of form took the place of human form, that is, there is more abstract conception of an ideal being and that is why there is more spiritual affinity between Mon-Indian and Thai schools of sculpture than between Khmer and Thai. "Most of the statues approach in certain ways to an idealised form and the features are far more serene and spiritual than is usually found in the Khmer school of Siam."[43]

(5) Khmer Thai Transition (U'tong)

The school of U'Tong, from a purely artistic point of view, is one of the most pleasing of all the schools found in Siam. It is very difficult to say when this change from Khmer to Thai began in the districts of Lopburi, Supan and U'Tong. The possibility is the late thirteehth or early fourteenth century A.D. It seems that Thais had been doing their artistic activities in what now forms part of northern Siam where Khmer influence never penetrat-

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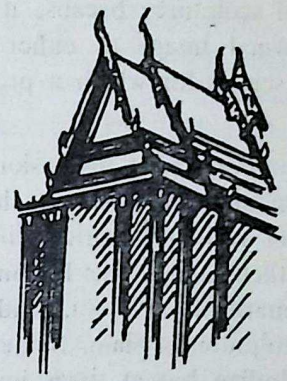
ed. The sculptures of this school are almost entirely modelled in bronze — the stone images of the period are rare — in their composition of the metal.[44] Khmer influence continued in some form or the other which can be seen in the treatment of the forehead, eye-brows and the eyes of the figures, generally illustrated as Khmer Thai examples[45] in which it must be noted, the general effect produced is not Khmer but Thai.

(6) Thai (Lopburi)

Used in its broader sense, the school of Lopburi must not denote any particularly period. As a matter of fact, this great centre of Siamese cultural and artistic activities remained active for over a thousand years always changing in style with the predominating race but remaining unbroken, up till the seventeenth century A.D. In Lopburi the Khmer tradition lasted a long time and the temples (and now also the local museums) are full of the attempts made by the Thais to copy the Khmer artists in sandstone.[46] These attempts nearly always depict the Buddha sitting on the seven-hooded Naga King.

(7) Thai (Sukhodaya)

There came a break in the Khmer tradition propably in the century. Reginald le May has illustrated a Buddha head in bronze,[47] which he says, "marks a complete break with the Khmer art that instead of the strong square man's face we have an idealised conception of High Being almost feminine in feeling. . . . The whole conception is one of another race with other ideals and other veins of life". There is a separate school of art, the school of Sukhodaya and is taken to be the forefather of all the Siamese schools of art developed later in other centres. The school of art in northern Siam having claims to be the parent Thai school was itself influenced by the Sukhodaya school in the 14th century and also played a significant role in the development of sculptural art in Siam. The rise of this school is ascribed to the influence of Ceylon which had contacts from the beginning of Sukhodaya period.



Temple Porch, type 3,
Vat Prakeo, Bangkok.

(8) Chieng-Sen School

Some scholars deny the existence of any school of Buddhist art in northern Siam before the advent of the Sukhodaya period. No doubt, the possible origin and other problems connected with it are shrouded in mystery. One scholar is inclined to trace as many as three stages (or schools) of its development. The most distinctive features[48] of the first stage are the treatment of the slightly arched eyebrows, pointed and thin (but not hooked), nose unlike that in the school of Sukhodaya, the face more roundish than oval. The probable date of the origin cannot be defined with any precision. But the influence of Sukhodaya school is obvious in the later part of the 15th century A.D. This is the second period of Reginald le May. The third stage is represented by the silver image of the Buddha which Reginald le May dug from Chien-Sen in January 1914 which according to him acquired the influence of the Sukhodaya school in full.

(9) Thai (Ayuthia)

This school arose when Ayuthia was founded as the capital of Siam in 1350 A.D. In this schoool all the earlier currents of art coalesced and came together to form a National School of Siam. From the close of the six-

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teenth century a decay begins to set in. In this connection a reference to a dated crowned Buddha [49] is very important for the chronology of Thai sculpture; because it is the only known crowned image of either Sukhodaya or Ayuthia school for which a precise date is known.

From the above brief discussion, it is now clear that in spite of various schools of art arising out of various historical circumstances, the Indian theme, nay, the Indian schools of art like Amaravati, Pallava, and Pala permeate the sculptures of Siam. Sometimes craftsmen were Indian but at times images carved in India were taken there by enthusiastic people of Siam.

Architecture

Beginnings of Hindu Architecture in Siam

Benjamin Rowland has remarked that the "Siamese architecture in its development exactly parallels what has been revealed by the analysis of sculpture in the historical periods; we find, as is to be expected, a kind of Indian colonial architecture in the early periods, succeeded by structures, first in a purely Khmer, and later a Burmese style of Building. the final development of Siamese architecture, like that of sculpture, is in the direction of Rococo richness of detail and a decorative rather than functional consideration of structure".[50] Nothing is practically known of the architecture of the earliest period of Indian colonisation. M. Coedes.[51] observed: "Of the architecture of that time we know practically nothing unless P'ra Pathom sculptures belong to the same period. On the other hand, the remains dug up at P'ong Tuk, twenty miles to the west seem to be very old. These are small buildings made of laterite and bricks faced with stucco decoration. Unfortunately with a single exception the upper structures of all have completely collapsed and only the basements have been unearthed. The best preserved of them is the rectangular terrace standing on the height of six feet above the original ground level with a flight of six steps on the southern face. On the tip of the terrace some portions of a colonnade still in *situ* resemble the Anuradhapuram in Ceylon." While describing the results of his excavations at P'ong Tuk, he has put [52] sixth century A.D. as the approximate period at which this settlement flourished and shows that it was a city of a Buddhist kingdom located at that time between Cambodia and Burma and provisionally referred to by him under the name Dvaravati. H. G. Quaritch [53] excavated a vihara measuring 20′ 6″ × 36′, its long axis oriented towards the north-west at which end was found a doorway in the centre of the wall before which was a doorstep made of shaped bricks though quite unornamental. This vihara was unmistakably of the Dvaravati period, a conclusion rightly reached by Wales on the basis of the presence of a number of small fragments of the limbs of images in blue lime-stone characteristic of the Dvaravati period. A stupa [54] about 65′ away from the vihara was also excavated. This structure also dates from about the sixth century A.D. It is of interest because it is the *first* stupa of the Dvaravati period of which anything more than the base remains and it serves to give some idea of the original form of the great stupa at P'ra Pathom. It is also significant that beneath the centre of the building, at a depth of 4′ 3″ below the ground level was found a small silver casket containing a cremated human skull.

Architecture of Pre-Khmer Period

As regards the pre-Khmer architecture, the temples of Sri Deva [55] which are comparable to those at Wat Keu, Chaiya, Nakon Sri Tammarat can be seen as survivals of an early Indian type of colonial architecture combining in itself the basic features of other styles also. What is particularly noteworthy is the discovery at Sri Deva of a purely Indian brick building of a period so early and a form so simple that it could well represent the type

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from which, allowing for the complementary influences, the various schools of Indo-Chinese architecture could have evolved. It is not the point whether earliest Indian colonists were building in bricks or only in wood as pointed out by M. Parmentier,[56] but the point is that in the fifth or early sixth century A.D. Indian colonists in Indo-China who must still have been in close touch with their mother country are now proved to have been building specialised Indian brick temples, making Indian sculptures, and writing in a purely Indian script, all of which are manifestations of such a type, that they must be placed at the base of Indo-Chinese cultural evolution.[57] The brick temples are not rare in Indian architectural remains from the Gupta period. Reference may be made to at least two such brick temples — one at Tinduli[58] and another at Nibia-khera[59] (Kanpur) resembling the architectural background of the Sri Deva temple.

Benjamin Rowland[60] regards these earliest sanctuaries in Siam like the temples of Sri Deva as the exact equivalents of the sixth and seventh century buildings in Funnan. He seems to agree with Wales[61] that the form of *Sikhara* tower and the employment of the role cornice and protome window, are like the pre-Khmer spires at Sambor, at once reminiscent of the Pallava style.

Town Planning Typically Indian

The town planning of the city of Sri Deva is typically Indian.[62] The extension of a new city is subsidiary. The method of extending an Indian city by building a large ward or *mohalla* on the one side of the existing city was technically known in architecturil treatises as *damada*. The city of Puri in India supplies us with an example of this type.[63]

Architecture of Khmer Period

As regards the Indian architecture of Khmer influence, the two Khmer temples are Wat Maha-Tat and P'ra Prang Samyot (the temple of three stupas), both restored by the Royal Institute of Siam. Wat Maha Tata presents a particularly imposing effect and its affinity to the architecture of Angkor is obvious. It is of the usual plan of a sanctuary having a *sikhara* with mandapa attached, the whole being a walled enclosure. Constructed in diminishing storeys, the division into horizontal rings is not present like that in the greater Khmer sanctuary. "Plainly derived from the Khmer prototypes are the richly carved lintels and flame-shaped pediments."[64] The Temple has, no doubt, likeness to a Hindu sanctuary but it seems to have been always used for Buddhist worship. From the fact that Mon images of the Buddha of the Dvaravati period have also been excavated here, it is almost certain that a Khmer temple was erected on the site of a more ancient one.[65]

Temple Porch, type 4,
Vat Anong, Bangkok.

The temple of P'ra Samyot[66] standing on a rising ground presents difficulty. Though the temple contained a sandstone image of the Buddha seated on a Naga king it can well be presumed that it must have been quite long in use as a Buddhist temple. But as pointed out that "the design is certainly not Buddhist, and the three towers ranged alongside one another, inevitably bring to the mind the Hindu trinity of Brahma, Siva and Vishnu. Non-Buddhist figures, too, have been found on the towers — bearded figures with their hands resting on clubs — which also

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points to originally Brahmanical constitution."[67] The French archaeologist Claeys[68] attributed the building of this temple to probably Tai . . . '*main d'oeuvre*'. Reginald le May[69] while rejecting this claim regards that there is absolutely nothing Thai about the building and indeed it is quite foreign to Thai ideas. The shape of the towers, the figures of the Rishis on the door-jambs, to say nothing of the style of vaulting and framing of the doorways, all point to its being typically Khmer and have nothing in common with Thai architecture.

The temple of Panom Rung[70] is situated on a hill 500 feet above the surrounding plain. Though much in ruins, the portions still remaining are sufficient to show that it is one of the most perfect of its kind as far as its execution and decoration are concerned. All the best means of Khmer ornamental art are employed here.

According to Lunet de Lajonquiere it was a Buddhist shrine or a palace. Reginald le May on the other hand contradicting both these assertions thinks it to be a Hindu building, of course, on the evidence of the representations of Hindu gods on the lintels.

The temple at Pimai[71] is Buddhist probably of Mahayana order. Considerable remains of this temple still standing are enclosed within a rectangular wall. Mouldings are admirably decorative.

Architecture of Sukhodaya and Ayuthia Periods

An interesting, rather puzzling, monument of Siamese temple architecture is Wat Kukut[72] at Lamp'un erected the Mon king Dittaraja (1120-50). The terraced pyramid type of its tower reminds us of Sat Mahal Prasat at Polonnaruwa. There is no direct relation between these two, although of course, a common derivation from the simples Khmer temple *sikhara* has been suggested by a few. The images of the Buddha in the niches speak of the revival of the Dvaravati style.

Of Thai architecture of the Sukhodaya period at Chiengmai, probably the earliest is the temple founded by devout Buddhist Meng Rai in 1292 whose remains still stand in the most northern part of the old palace of Chiengmai city. There is another temple, namely Wat Chetyot, on the outskirts of Chiengmai attributed to Meng Rai, and regarded as a copy of the Mahabodhi temple at Pagan, built early in the thirteenth century A.D. The Mahabodhi temple itself is an imitation of the famous temple at Bodhgaya. In fact, this great temple at Bodhgaya was the most copied edifice in the Buddhist world. but its replicas in Burma, Siam and in the Far East are always in a sense original creations.[73]

The great temple of Maha-Tat[74] at Sukhodaya comprised no less than one hundred and eighty-nine different structures in the centre being a Thai stupa with annexes in the Khmer style (vihara) 50 metres long. The columns are made of cylindrical laterite blocks encased in cement. The temples of Sri Chum[75] made in stucco and brick, is assigned to a later date and ascribed to the reign of Dharmaraja I of Sukhodaya, the grandson of Rama Kemheng in the middle of the fourteenth century A.D. It is regarded that the frescoes connected with this century are influenced by those in Ceylon which are in their turn influenced by the frescoes in Cave I and XVII at Ajanta dating between 500 and 650 A.D.

The temple of Maha-Tata outside the old city of Sawank'alok[76] has much to say about the Indian influence on its plinth, its various mouldings as also the *Sikhara*.

From the above example one thing can be undeniably deduced that Sukhodaya was rather a centre where Khmer architecture and Tai contributions brought from the north met and finely fused together into true Thai architecture, a detailed study of which has not yet

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been done. The Sukhodaya period is undoubtedly the most important from the Thai point of view because the 'form' created in this period represents the 'ideal' in the eyes of the Siamese.

The Ayuthia period presents many examples of characteristic Siamese development of stupa intended as shrines for the ashes of Buddhist holy men and kings, which are round in plan 'with a series of diminishing rings leading up to the bell-shaped dome from which rises a taper onion-like finial.' But these pieces of architecture were composed of a variety of borrowings frim Burma and Ceylon and not from India. As a matter of fact the period of creative Indian influence came to a stop afterwards.

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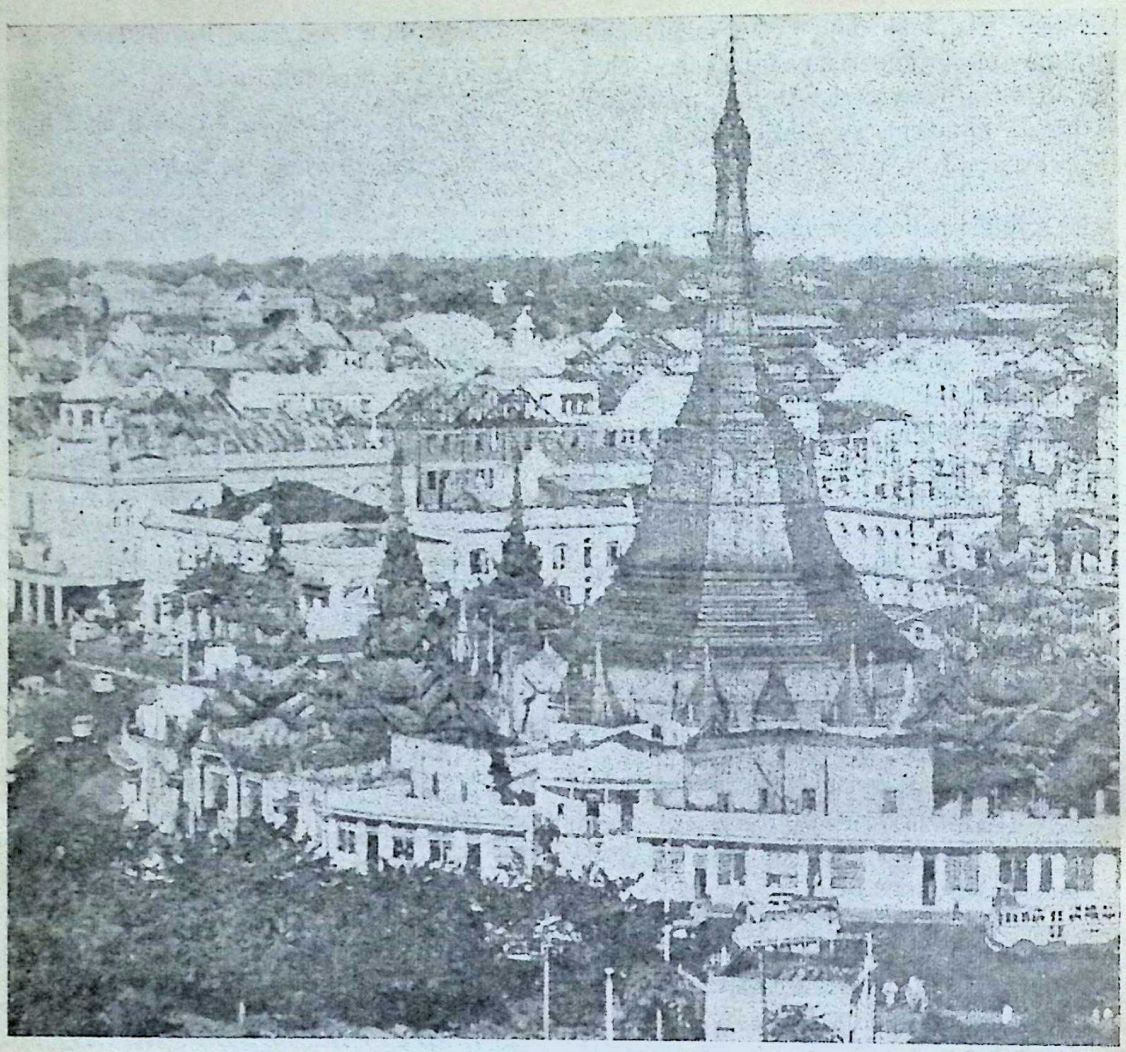

The Gold covered Sule Pagoda, Rangoon, Burma.

A Historical Survey of the Elements of Hindu Culture in Burma

UPENDRA THAKUR

In ancient times India's cultural contacts extended to a wide region all over Asia. Its beginnings go back a very long way in time and it is almost certain that the results seen today were, in the main, not achieved by military expeditions but by peaceful trading and religious teaching, and thereby all the more permanent.[1] The great cultural movement accompanied with political statements in the beginning of the Christian era or even earlier, effected by the ancient Hindus in those far-off lands could be known to their descendants

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about eighteen hundred years later, i.e., in the beginning of the twentieth century and this in itself speaks of the complete lack of evidence in Indian sources regarding the marvellous achievements of their forefathers.

Burma approached both by Land and Sea Routes

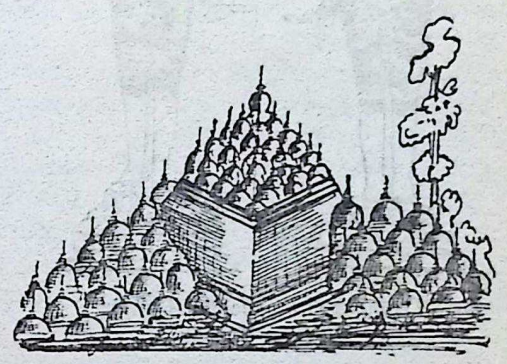
Scholars are generally agreed that colonists from India began to cross the seas and enter those lands from the beginning of the Christian era and they followed at least three different routes to reach those countries. The earliest settlers probably embarked at the port of Amaravathi and landed at the port of Martaban in Burma. Some settled in the Thaton region of the Irrawaddi round about Pegu, while others pushed on southwards and finally found "a resting place in the fertile rice-plains of Siam." Compared with the local inhabitants, they possessed a decidedly much higher civilization and brought with them their own culture and religion.

Regular Trade Route through Burma

Apart from the sea-routes there was a regular trade-route by land between Eastern India and China through upper Burma and Yunnan. On the authority of the Chinese chronicles we know that the merchants used to travel from China across the whole of north India and Afghanistan to Bactria with their merchandise in the second century B.C. It was the land-route through which twenty Chinese priests came to India, and according to I-t-sing, a certain Indian king built a temple for these travelling Chinese priests in the third or fourth century A.D. Along this route one could easily travel to Lower Burma and other parts of Indo-China from different points, and Kia Tan, a Chinese writer, also refers to a land-route between Annam and India.[2] The Burmese chronicles also refer to a more direct route between Eastern India and Burma through Arakan. Moreover, persons of Indian features are yet to be seen on the coast near Takur Pa, while colonies of Indian descent still survive on the coast of the Bay of Bandon and they trace the arrival of their ancestors from India by an overland route across the Malay Peninsula.[3]

Different waves of Hindu Immigrants to Burma

Thus, archaeological and literary accounts clearly confirm that the earliest Hindu settlers reached and settled in the different colonies, in the beginning of the Christian era, i.e., about second century A.D. and gradually implanted their own culture on the soil of the country of their adoption.



The Binnyu Temple, Pagan, Burma.

It is now established beyond doubt that this unique civilization was an all-India affair and the adventurers both from north and south India had an equal hand in effecting this revolution. But their great leaders are still unknown to history though sometimes we do have stray reference to some of them in tradition and legends. It has been suggested that whenever there was a state of chaos and lawlessness in any region due to changed political situation the Hindu immigrants were quick to take advantage of it and consequently seized royal power. These immigrants included all sorts of people — traders, brahmanas, kshatriyas, etc. following different arts and crafts. They came in different waves of immigration from India and exploited the situation whenever it afforded an opportunity to them. This sug-

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gestion, though purely imaginary, is evidently corroborated by local traditions. In fact, we have similar tradition relating to the establishment of the foundation of the Ligor Kingdom in Malay Peninsula, Java, Champa, Burma, Borneo and other Hindu settlements in those days.[4]

Dvaarapalas, Ananda Temple, Pagan, Burma.

Early Buddhism in Burma

The heart of Burma is now the home of the Burmese, a Tibeto-Burman race that has more or less absorbed the earlier races that flourished there.[5] These races included the Pyu, now extinct as an entity and the Mon who still survive though in inconsiderable numbers. The former are said to have belonged to a Tibetan stock and are now almost absorbed by the Burmese race. The latter are, however, now known as Talaing in Burma itself and are popularly believed to have come from Telingana (Kalinga) on the east coast of India.[6] Besides, the ruling caste of the Pyu themselves is said to have been probably Indians or semi-Indians who possessed primitive conceptions of town-building. Speaking of their burial system Harvey suggests, that the writing on large urns, for the ashes of the dead, indicates at Old Prome, in the early eighth century, the existence of a dynasty named Vikrama who has probably a chief of the Indian blood.[7] This is further corroborated by one of the earliest finds at a place called Maunggan near Hmawza consisting of gold plates containing Buddhist texts in Pali, the script of which is like the Kadamba script of south India of the fifth-century A.D. This further suggests that the Pyu were already practising Theravada by the sixth century A.D. As far as Burma is concerned we cannot go back further than the fifth century A.D. in the present state of our knowledge. Supposing that even though Asoka's missionaries found but little response in the third centry B.C., it is reasonably certain that Bud-

VISIT TO INDIAN VIHARAS CONSIDERED SACRED

Ceylon pilgrims, like those from other Buddhist countries, made the rounds of the holy places in Magadha. Bodh Gaya, the site of the Buddha's enlightenment, bore such heavy traffic of this sort, that a king of Ceylon had built there a large sangharama to accommodate visiting Sinhalese monks. A special vihara for Sinhalese clergy was established at Nagarjunakonda and donative inscriptions there and at other sites in the Vengi region testify to the closeness of relationship that existed between the Buddhists of that region and those of Ceylon. Moreover, Buddha images in a style common to Amaravati and Anuradhapura, some dating as late as the ninth century, have been found at various places all over South-East Asia.

Sinhalese missionaries and image-makers found their way repeatedly to China and, towards the end of the eighth century, a branch monastery of the Abhayagiri was established in Central Java.

—DIRAN K. DOHANIAN.

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dhism, including Hinduism, had taken a hold in Burma long before the fifth century A.D. An inscription engraved on a beautiful stone extant from Hmawza, written in chaste Sanskrit, further supports the above-mentioned contention.

Hinduism also Practised in Burma

In addition to Buddhist remains found in large numbers in various parts of Burma, Hindu images have also been discovered over a wide area, including Vishnu, Ganesha and Brahma at Hmawza; Vishnu, Garuda and Hanuman at Mergui, and Surya, Durga and Vishnu in Arakan as well as symbolical coins and terracotta tablets with Hindu objects upon them. Again, in the village of Kalagangon nearby, were found the remains of a linga 1/4 inch high, showing that Saivism existed side by side with Buddhism. In another mound at Hmawza were discovered Bodhisattvas in Pala style which are later in date but similar to those well-known from Bodhgaya of the ninth century A.D. Thus, it is celar that from the fifth to the eighth or ninth century A.D. all the three types of religion were practised in Burma and both Buddhism ahd Hinduism existed peacefully side by side.

That the elements of Hindu culture had almost penetrated into the different walks of Burmese life can be judged by the fact that in India, the old kingdom of Pyu was called Srikshetra which is the sacred name of the famous city of Puri and the old Indian name Pegu was *Ussa*, derived from Orissa.[8]

Early Inscriptions in the Southern Alphabet of India

The ancient hame for the Mon Kingdom of Thaton was Ramannadesa or more popularly Rahman in lower Burma whose principal cities were Pegu and Thaton, which we know from discoveries made in Siam. The script of the oldest inscription in Mon on a pillar found at Lopburi in Central Siam is based on a Pallava script of the fifth century A.D.[9] Other fragments of inscriptions found so far also point out to a southern Indian origin of the script. The religious terms found in their, inscriptions are Sanskrit rather Pali and this guests direct communicatio with India and the great influence of Hindu religion.

During the rule of Pagan dynasty, Brahmanical religion was replaced by Buddhism. An attempt was made to associate Buddha with many places in Burma. Indian geographical names were introduced into Burma. The Pali literature of Burma on law is based on the Dharmasastras of Manu, Narada and Yajnavalkya. The art of Burma was also influenced by the Indian art. This is what an art critic says on the Anand temple: "There can be no doubt that the architects who planned and built the Ananda temple were Indians. Everything in this temple from Sikhara to basement as well as the numerous stone sculptures found in its corridors and the terracotta. . . . adoring its basement and terraces, bear the indubitable stamp of Indian genius and craftsmanship . . . . In this sense, we may take it, therefore, that the Ananda, though built in the Burmese capital, is an Indian temple."

V. D. MAHAJAN.

Burmese Localities named after Indian names

The countries which have received Hindu culture fall into two classes (i) those to which it came as a result of religious missions or of peaceful international intercourse, and (ii) those where it was established after conquest or at least colonization. In the first class the religion introduced was Budhhism mixed with Saivism or Vaishnavism or both as in Tibet and other countries while in the second but smaller class, which included Java, Kambuja

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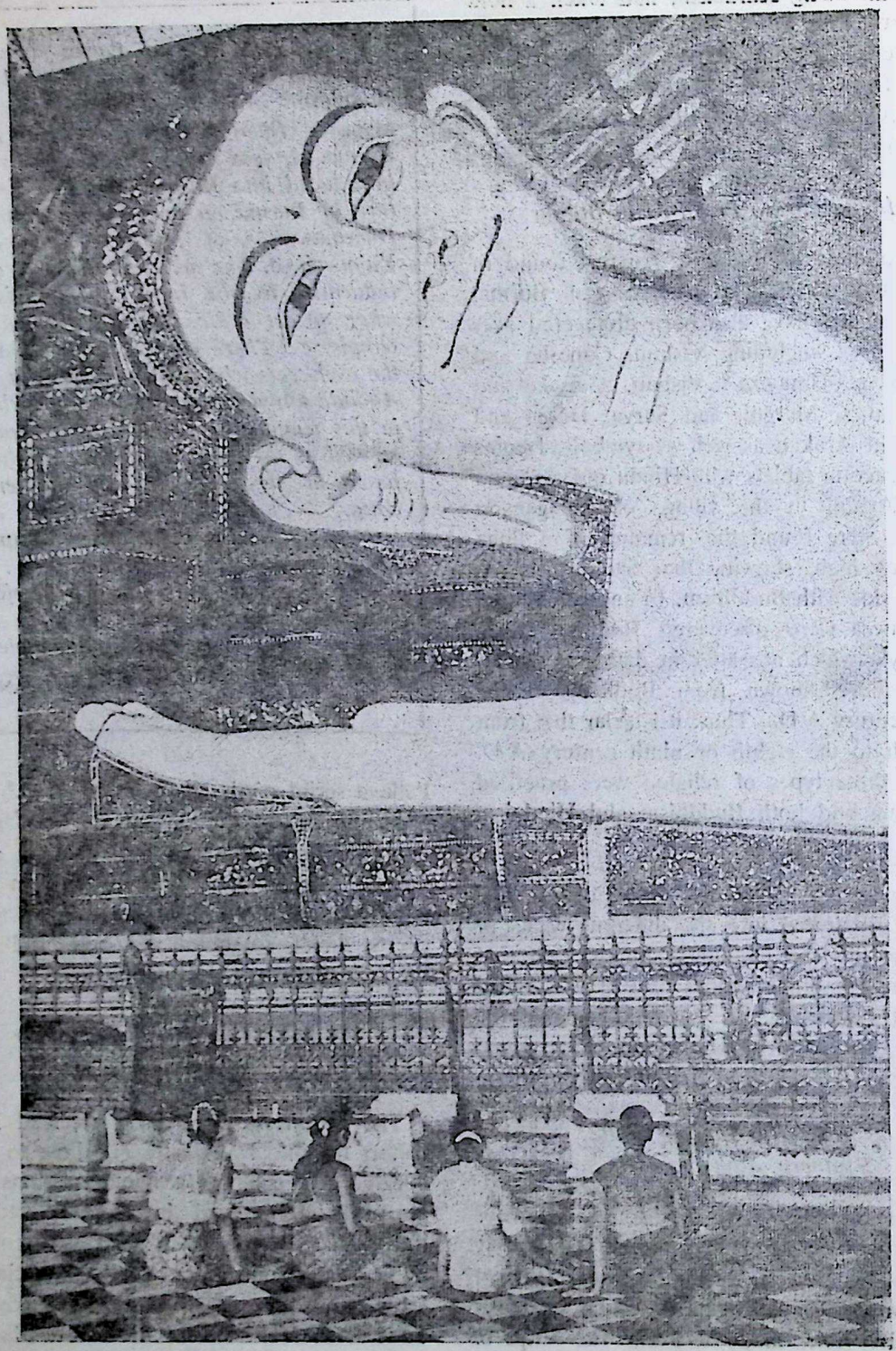

Burmese women reverentially seated before a Buddha image.

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and Campa, the Hindu immigrants brought Hinduism along with Buddhism. It is interesting to note that the two systems were often declared to be the same and the result was Hinduism mixed with Buddhism. Formerly in Burma, as at the courts of Siam ahd Kambuja, we are told, there were Brahmanas who performed state ceremonies and acted as astrologers.[10] Though they had little to do with the religion of the people their presence explained the predominance of Hindu influence at the court.

In spite of strong Indian influence, it is surprising to find that the Burmese have preserved such a sharp individuality in art, institutions and every day life that "one cannot pass from Burma into India without feeling that he has entered a new country. [11] This can be explained by the fact that the mountains separate it from Eastern Bengal and run right down to the sea and form a barrier still sufficient to prevent communication by road. Nevertheless the Hindu immigrants and ideas have found their way both by land and sea. The Burmese chroniclers declare that Tagung was founded by one Hindu prince of Varanasi.[12] These legends may not have much historical value, but they do show that the Burmese knew of India and wished to connect themselves with it. This spirit was so widely prevalent that it gradually led not only to the intervention of further legends but also to the application of Hindu names to Burmese localities. For instance, Aparantaka, a district of Western India, is identified with Upper Burma by native scholars. So also Prome is called Srikshetra and the name Irrawaddy represents Iravati (the modern Ravi). The ancient town of Sravasti or Savatthi is said to re-appear in three forms, Tharawaddy, Tharawaw and Thawatti. Tapussa and the Bhallika, the two merchants who were the first to salute the Buddha after enlightenment, are said to have come from Ukkala which is usually identified with Orissa. The Burmese tradition, however, locates it in Burma. The Buddha himself is supposed to have visited Burma as well as Ceylon,[13] and imparted some of his power to the celebrated image now in the Arakan Pagoda at Mandalay. The Simhalese story about the evangelization of Lower Burma by Asoka's missionaries, the story of Soma and Uttara in the *Dipavamsa* [14] and the identification of Suvarnabhumi with Ramanadesa (district of Thaton), probably a corruption of Saddahmmapura,[15] etc., show how a system of mythological geography influenced by Hinduism arose.

Popularity of Visnu Cult

From the above survey the conclusion seems irresistible that in the early centuries of the Christian era Lower Burma had he reputation of being a Buddhist country and in the eleventh century with the rise of Anavrata, who conquered Talaingas (Thaton), Buddhism emerged as a very strong religious force. Intercourse with the rest of India was natural which is confirmed by the presence of Sanskrit words in old Talaing and also the information about South India in Talainga records, in which the city of Conjeevaram, the great commentator Dharmapala and other men of learning are often mentioned.[16] Forchhammer has traced analogies between the architecture of Pagan and Southern India,[17] and he further suggests that the earliest Talaing alphabet is identical with the Vengi alphabet of the fourth century A.D.[18] The communication by sea brought not only Hinayana Buddhism but also Mahayana and Tantric Buddhism as well as Hinduism from Orissa and Bengal, whose influences can of course very easily be detected in the ancient buildings, monuments and sculptures of the country.[19]

It is, however, interesting to note that whereas in Kambuja and Champa Saivism, especially Linga worship, was long the official and popular cult and penetrated into Siam, few Saivite emblems but numerous statues of Vaishnavite deities have hitherto been discovered in Burma. In a village near Pagan some Tantric frescoes are preserved which

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represent Bodhisattvas with their Shakthis. In one temple we have an inscription dated 1248 which requires the people to supply the priests morning and evening with rice, betel, etc. It is not clear who these priests were but there is no doubt that they professed an extreme form of Buddhist Saktism.[20]

Pagan the Burmese Nalanda

From about 1060 A.D. until the later decade of the thirteenth century Pagan formed a great centre of Buddhist culture not only for Burma but for the whole east, renowned alike for its architecture and its scholarship. The magnificent pagodas still constitute a testimony to the former. Anavrata made attempts to obtain relics from China and Ceylon and commenced the construction of the Shwedagon pagoda which was, however, completed by his successors who also constructed about a thousand other temples amongst which is the most celebrated Ananda temple erected by king Kyanitha.[21]

The little grammatical treatise known as *Karika* marks the beginning of Pali literature in Burma. The book was composed in 1064 A.D. by monk Dhammasenapati who lived in the monastery attached to the Ananda temple. Of these mention may be made of the most celebrated work *Saddaniti* of Aggavamsa (1154 A.D.), a treatise on the language of the *Tripitika* which became a classic not only in Burma but also in Ceylon. Linguistic studies got further impetus during the reign of Kyocva (c. 1230 A.D.) and even women are said to have been distinguished for the skill and ardour which they displayed in mastering Pali grammar. Besides the work mentioned above, some more works oh *Abhidhamma* were also composed.

Manusmiriti The Guide for The Local Law-givers

It is interesting to note that the Burmese law-books or *Dhammathats*[22] which are still recognised as legal authority regulating inheritance and other domestic matters are Hindu in origin and do not betray any trace of Simalese influence "although since 1750 there has been a decided tendency to bring them into connection with authorities accepted by Buddhism."[23] The earliest of these codes are those of Dhammavilasa (1174 A.D.) and of Waguru, king of Martaban in 1280 A.D. They are based on the authority of Manu, and in matters of purely legal topics correspond pretty closely to the *Manavadharmasastra* or *Manusmriti*. But in all these, the prescriptions involving Hindu religious observations such as penance and sacrifice have been completely omitted. The theory of punishment is also different and inspired by the doctrine of Karma, that is, evil deed must bring its retribution. Thus, the Burmese codes ordain for every crime penalties to be suffered by the criminal but merely the payment of compensation to the aggrieved party, proportionate to the damage suffered. Scholars generally believe that "the law-books, on which these codes are generally based, were brought from the east coast of India and were of the same type as the Code of Narada which, though of unquestioned Bramanic orthodoxy, is almost purely legal and has little to say about religion".[24] Later on, a subsidiary literature grew up embodying local decisions, summarised by a Burmese nobleman, Kaingza in about 1640 A.D. in the *Maharajadhammathat*. In recognition of his services and scholarship he was given the title of *Manuraja* by the king and the name of Manu was connected with this code. This code superseded all the older law-books and during the reign of Alompra who re-modelled his administration, several other codes were also completed, but these also preserve the name of Manu.[25]

Sanskrit Literature known to the People

Direct Hindu influence can be seen in another field also. The court astrologers, soothsayers and professors of kindred sciences were even in recent times Brahmanas, known

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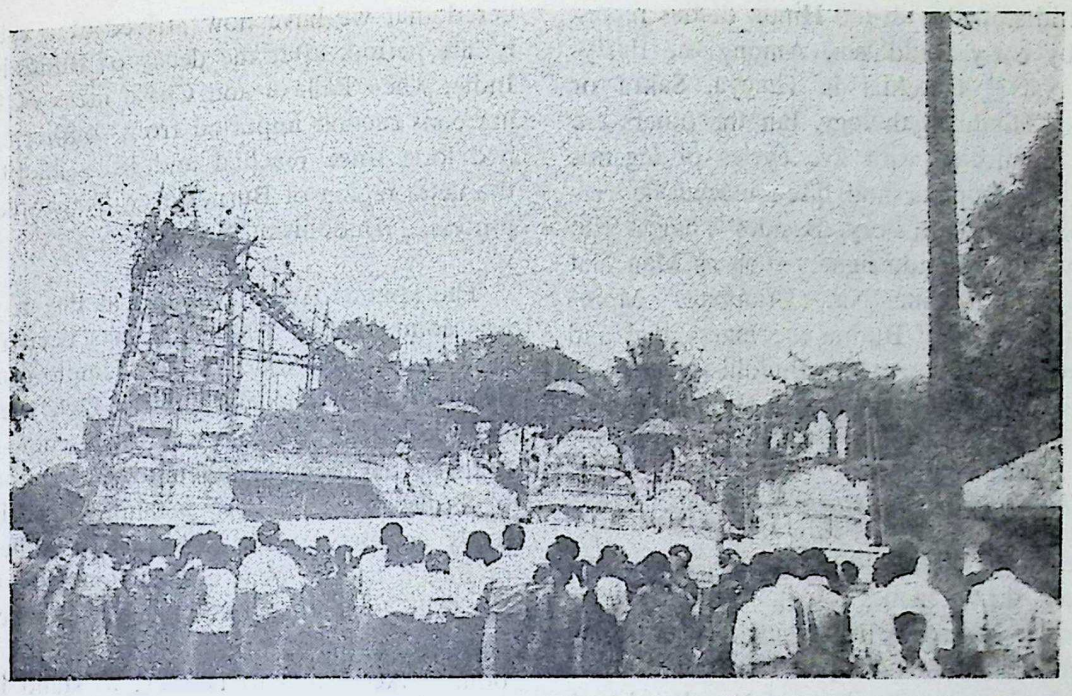

Dhandapani Temple, Pazundaung, Rangoon, Burma.

as Ponna and they were mostly from Manipur. A Pagan inscription dated 1442 mentions the gift of 295 books to the Sangha among which several have Sanskrit titles, and about 1600 A.D. we hear of Panditas, learned in the Vedasastras, "meaning not Vedic learning in the strict sense but combination of science and magic decribed as medicine, astronomy, Kama-sastra, etc.[26] They also included Tantric works of the Mahakalachakra type. Moreover Hindu tradition was sufficiently strong at the Burmese Court to make the presence of experts in the *Atharvaveda* seemed desirable and "in the capital they were in quest for such service as drawing up horoscopes and invoking good luck at weddings whereas monks will not attend social gatherings."[27] Among usages borrowed from Hinduism mention may be made of the daily washing, with holy water, of the image in the Arakan temple at Mandalay. Formerly court festivities, such as the new year's feast and the festival of ploughing were performed by Ponnas, and with Hindu rites. On the other hand, the *Ramayana* does not seem to have had the same influence on art and literature that it had in Siam and Java though scenes from it are sometimes depicted.[28]

Popularity of The Worship of Nats

The prevalence of the worship of Nats (Skt. *Natha*?) or spirits of various kinds in Burmese religion is the direct influence of Hinduism, though digerent views have been expressed about its origin. In spite of its wide-spread popularity the worship of Nats is a superstition, and on several occasions the king of Burma suppressed its manifestations when they became too conspicuous. The Nats are of at least three classes: (1) the Nature-spirits inhabiting trees, rivers and mountains similar to those revered in Tibet, China and India; (2) ghosts or ancestral spirits whose worship was widely prevalent in Northern Burma where there is a disposition (equally popular with Hindus) to believe that violent and uncanny persons and those who meet with a tragic death become powerful ghosts requiring powerful propitiation, and (3) the Nats who are at least

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in part identified with the Hindu deities recognised by early Buddhism. Among the thirty-seven Nats[29] the chief is Thagya, Sakra or Indra of Hindu mythology, but the others are heroes connected with five cycles of legends based on a popular and often inaccurate version of Burmese history. Besides Thagya Nat we have other Hindu figures such as Man Nat (Mara) and Bymma Nat (Brahma). Moreover, the spirits of Burma are marshalled and classified according to the Buddhist system as were the spirits connected with Hinduism some centuries ago.

Indian Influence on Burmese Architecture

In the field of architecture in Burma we find that all the branches of it are exclusively devoted to religion with the single exception of the palace at Mandalay. The architectural forms bear analogy to those of Nepal and both preserve the common style for wooden buildings which was once prevalent in ancient India.

It is said that Manuha, the king of Thaton had built the temple of Nanpaya at the village of Myinkaba two miles south of Pagan, which is one of the few stone-built temples and contains some interesting bas-reliefs among which Hindu deities are prominent. This naturally leads one to conclude that the Thaton form of Buddhism was largely Hindu in spirit, though of late this had become a point of debate amongst scholars. But whatever be the fact, it is true that Buddhists of Siam and Burma often include Hindu figures, such as Indra, in their frescoes.

The only definitely Hindu temple recognizable at Pagan is the Nat Hlaung Gyaung which is built in the form of a sanctuary tower and is reputed to be of the early tenth century A.D. It is dedicated to Lord Vishnu and is decorated with ten stone figures of his ten *avataras*, the Buddha being the ninth in this case. That the Buddhists in Burma largely adopted the Hindu form and style of building need not surprise anyone because "it must be remembered that we have now arrived at a relatively late period, after the decay of Buddhism in India, when Pallava and Chola ideas of building construction imported from southern India had long since reached and been adopted in the delta region of Burma even by people who professed Buddhism."[30]

The famous Ananda temple at Pagan which was completed in 1090 A.D. has been rightly described as "a south Indian temple crowned by a north Indian sikhara." In fact, the Burmese kings showed their zeal for the new-found faith by the erection of buildings compounded of Indian forms whose meaning they imperfectly comprehended, and thus the "best art of Pagan cannot bear comparison with classical Indo-Javanese or Khmer art, which are each the expression of a living Indian tradition."[31] According to Harvey, to stand in this ancient refuge looking up at the great stone vault, is to regret the supersession of north Indian influence with its stone work and orderliness by the Talaing brick and shoddy which swamped Burma after the eleventh century.[32]

Thus, in eastern Asia the influence of Hinduism has been notable in extent, strength and duration. An impartial analysis of Hindu achievements would, however, convince a reader that their political exploits were remarkable for the distance, if not for the extent, of the territory occupied. For, there were Hindu kingdoms in Java and Kambuja and settlements in Campa, Sumatra, and even Borneo "an island about as far from India as is Persia from Rome."[33]

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EARLY SETTLEMENTS IN BURMA

Hindu settlements began to be established in Burma before the first century A.D. It is contended that this relationship can be traced back to the time of Buddha. It is stated that Tapusa and Bhalluka, two merchants, became the first disciples of Buddha and they came from Burma. Suvarnabhumi was converted to Buddhism by Sona and Uttara, the missionaries of Asoka.

Hindu colonies were set up in Arakan, Tagaung, Srikshetra, Thaton and Pegu at a very early period. Literary and archaeological evidence shows that the entire culture and civilisation of Burma was borrowed from India and not from China. Ptolemy, the geographer, tells us that in the second century A.D. many places in Burma had Sanskrit names. It is also stated in Chinese records that a kingdom of Central Burma had more than one lakh of Buddhist families and many thousand monks. Many Burmese inscriptions are written in Sanskrit and Pali. Indian religions also flourished in Burma. Many religious structures having the images of Indian gods and goddesses have also been found from Burma.

The Burmese who were most Hinduised were the Mons. Some of their places possessed Pali names. The Mon kingdom in the sixth century A.D. was known as Dvaravati. The rulers of this kingdom had mostly Indian names. The Mon settlements of the Hindus were known as Ramanna-desa.

V. D. MAHAJAN.

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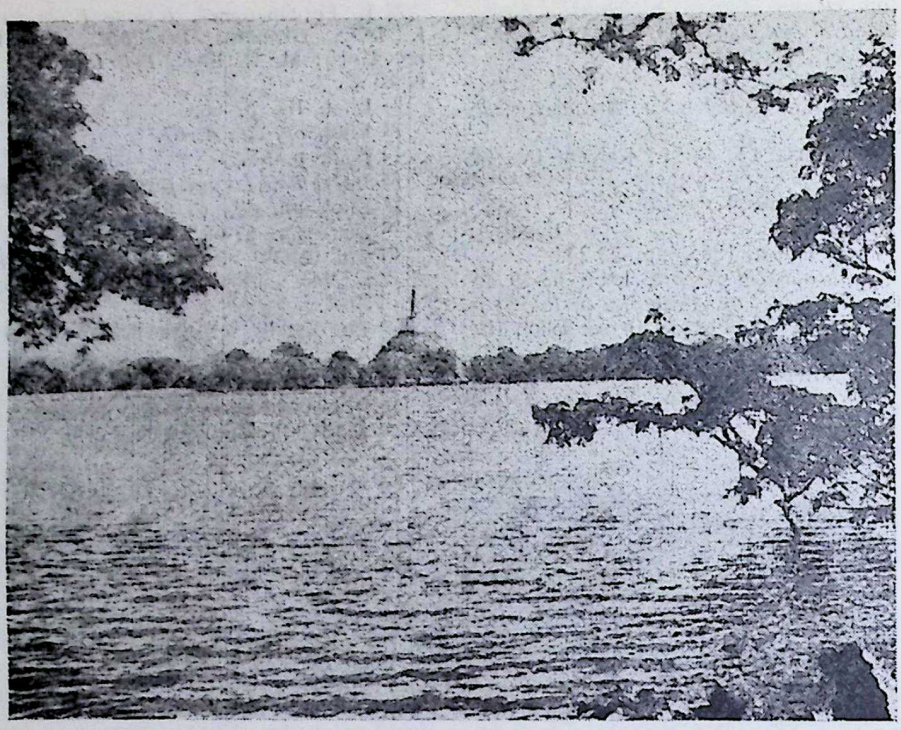

View of Ruanveli-seya across one of the Lakes at Anuradhapura.

The Hindu Culture in Sri Lanka

B. RADHAKRISHNA RAO

INDIA's cultural impact on Sri Lanka, with its legendary association with the various incidents and episodes in the concluding parts of the *Ramayana*, has been ancient, living and varied.

Sri Lanka has the unique honour of being the only country that is sanctified with the visit of Bhagavan Sri Rama and Sita outside the place of their birth. Folk tales and legends woven around the *Ramayana* are widely popular in Sri Lanka and they constitute an integral and essential part of the collective consciousness of the country's national ethos.

It was the splendour and effulgence of the Hindu culture that awakened this tiny, insular island, several centuries prior to the birth of Christ and re-vitalised its inhabitants with a new light and dynamism. Subsequently, Sri Lanka became the throbbing centre and focal point for the sound flow of the Hindu cultural stream to the different parts of S. E. Asia.

The early history of Sri Lanka, as described nebulously in the celebrated Buddhist Chronicle *Maha Vamsha* speaks of the continuous Indian influence on the social, cultural and spiritual life of the island. Although no authentic history about the firts arrival of the Hindus into Sri Lanka is available, it is widely believed that before. as well as after the arrival of Prince Vijaya of north India in Sri Lanka, in 483 B.C. a highly evolved and

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sophisticated culture, similar to the Hindu culture as prevailing in north India, was in vogue in the island.

Spread of Buddhism

The descendants of Prince Vijaya's dynasty continued to rule over a large part of Sri Lanka from Anuradhapura as the capital. Their reign strengthened the north Indian elements in the Hindu cultural matrix of Sri Lanka. But with the arrival of Prince Mahendra, son of Emperor Ashoka, as the preacher of Buddhism, in 307 B.C., the Hindu inhabitants, along with the then ruling king Devanamapiyatissa embraced Buddhism *en masse*. From then onwards, Buddhism became the dominant strain of the spiritual and religious life of a large segment of Sri Lanka's population.

Between the 10th and 12th centuries, the Kalinga rulers from Orissa, who were devout Buddhists migrated to Sri Lanka and established their hegemony over the northern and eastern parts of the island. The Kalinga spell provided a stable, benevolent and monarchic administration on the strife-torn social and political scene of Sri Lanka. They brought Sri Lanka under one rule and freed the country from the oppression of alien rulers. They constantly kept themselves in touch with their kith and kin in India and thus perpetuated an essentially Indian culture on Sri Lanka.

Influence of South India

By its close proximity to South India, Sri Lanka attracted a large number of Tamilian Hindus, who today constitute about 21% of the total population of the island. The ancient Tamilians, who were well-known for their maritime enterprise, had regular contacts with Sri Lanka. The ancient kingdoms of south India held sway for long periods of time over the coastal provinces of Sri Lanka. These political conquests had left a group of permanent Tamilian settlers mainly in the five northern and central districts, namely Jaffna, Vavunia, Trincomalai, Batticolao and Mannar. The sway of Hindus over other parts of the country depended mainly on the strength of the Hindu kingdoms in South India. Thus the cultural strains and traditional customs of the Tamilian Hindus became a vital part of the socio-cultural life of Sri Lanka.

Besides these permanent settlers, a large number of people from South India were brought to Sri Lanka in the middle of 19th and 20th centuries, as indentured labourers to work on the coffee plantations and subsequently on tea and rubber plantations which were introduced in the island. They are now mainly concentrated in the districts of Colombo, Kalutura, Nuwara Eliya, Kandy Mantale, Ratnapura, Badulla and Kurunegala where tea and rubber plantations thrive.

The Tamil Hindus settled in Sri Lanka are classified into two groups: while those who came during the original invasions from South India are listed as "Sri Lanka Tamils", the others who came and settled during the English period are classified as "Indian Tamils". The concentration of the Tamil Hindus is highest in Jaffna district where they constitute 85% of he total population. In the districts of Kaluturia, Nuwara Eliya, Vavunia and Batticolao the strength of the Hindu population varies between 50% and 65%.

The folk-culture of Sri Lanka bears close resemblance to many Hindu practices and customs as prevailing in South India. The Sinhalese language is a corrupt, deformed derivative of Sanskrit. The graceful, charming Kandyan dance reflects an admirable admixture of Manipuri dance and Bharata Natyam.

The Portuguese, notorious as they were for their blind, fanatical proselytising zeal, arrived in Sri Lanka towards the close of 15th century and after establishing a toe-hold on the western coast of the island, launched a vigorous campaign of persecution against the Hindus

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and the Buddhists. But their rule did not last long enough to uproot the deeply entrenched Hindu and Buddhist faiths which form the mainstay and life-spring of Sri Lanka's cultural ethos.

Shrines and Sacred Places

Like in India, towering temples, solemn shrines, sacred rivers, and holy mountains, continue to provide strength and spiritual sustenance to the Hindu masses in Sri Lanka. As in India, the whole galaxy of Hindu gods and goddesses are worshipped with great faith and fervour. In fact the deities of Hindu pantheon are worshipped by the Buddhists with the same reverence as the Hindus. Though countless shrines are dedicated to the main deities, it is Skanda or Subramanya who is popular and widely venerated.

Vishnu, known as Perumal, is very popular and finds a prominent place among the deities worshipped by the estate labourers. Perumal, being one of the trinity, is looked upon as the protector and preserver of the estates as also of the whole universe. Vinayaka, known as Pillayar in the vogue of Tamil Hindus, is worshipped in the estates as the God who removes obstacles and brings success to a new venture. The estate shrines have priests who are generally non-Brahmins. Tamil is used widely for worship and rituals are not elaborte.

A brief description of some of the well-known shrines and sacred places in Sri Lanka is given below :

Katargama

This most popular place of pilgrimage is dedicated to Kartikeya — the embodiment of divine wisdom in the Hindu mythological lore. The ancient shrine here, set against the sylvan beauty of the forest clad magnificent jills of Uva province, is 290 miles from Colombo. The river, Manika-Ganga, whose limpid waters reflect the beauty and elegance of this shrine, enhances the spiritual sanctity of Katargama. A bath in this river is considered very holy not only by the Hindus but also by the Sinhala Buddhists and Muslims.

This most venerated sacred shrine holds a unique place among the many abodes of Subramanya in Sri Lanka as well as in India. The name Katargam is said to have been derived from 'Kartikekya Grama' (Abode of Kartikeya).

At Katargam, Subramanya is not worshipped in any form. A veil of curtain that is never raised, form the holy of holies, symbolised by a yantra (mystic diagram) engraved on a golden casket. The devotees who throng this shrine during the festival seasons in March, July and November perform their vows in different ways. Some are seen carrying the clay vessel of holy ash, some others are seen carrying *Kavadis* with peacock feathers and lance which are the insignia of Subramanya.

Nallur Kandaswamy Temple

Founded in 1469, it is one of the renowned seats of Skanda worship in Sri Lanka and is second only to Katargama in popularity. Situated at Nallur, a village in Jaffna district, the temple was devastated and plundered by Portuguese in 1560 and was re-built on a piece of land that belonged to the old Kandaswamy temple.

Tirukketiswaran

This temple is located near the ancient port of Mantora in Mannar district. Ranked as one of the 108 sacred seats of Shiva ordained by Nayanmars — the canonised Shaivites and savants — it was famous as Maha-Thuvadapuri in ancient times. Towards the close of 16th century, the Portughese demolished this temple. The original site of this shrine was traced in 1894 and the Shiva Linga and other sacred finds unearthed were consecrated in a new shrine built in 1948. It is said that Rama paid a visit to this shrine

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and worshipped Shiva before returning to India on accomplishment of his mission in Sri Lanka.

Koneswaram

Renowed as "Dakshina Kailasa", this hoary seat of Shiva worship is located on the famous Swami Rock in Trincomali district. It is believed that the original temple was built more than 3,000 years ago. The Portuguese destroyed this temple around 1625 and used its material for the construction of Fort Frederick. A splendid shrine was constructed at the ancient site during 1950's and on March 3, 1963, the sacred image of Koneswaram and his consort Mathumariamma installed amid grand religious ceremonies.

Munneswaram

This temple dedicated to Shiva was ruthlessly pulled down by the Portuguese around 1516. It was re-built by the ruler Kirti Sri Rajasimha with the help of artisans invited from South India. On this Shiva Linga is found some interesting carvings of great spiritual significance. At the top of this is the figure of a swan, and at the base the figure of a boar, while in the middle is the flame of fire in the centre of which is Shiva. This brings out the well-known Puranic episode pertaining to the dispute between Brahma and Vishnu, each claiming to be the supreme deity but ultimately conceding the honour to Shiva.

One of the temples in Batticoloa is reputed to have been created by the demon king Ravana. One temple, though of recent origin, is dedicated to Sita near Nuwara Eliya where Sita is believed to have kept in captivity by Ravana.

Selva Vinayagar Koil at Kandy was built some 100 years back to house a stone image of Vinayaka discovered in a nearby tank. Many of the early immigrants to Sri Lanka bestowed considerable reverence on the deity.

Adam's peak in Nuwara Eliya province is venerated by the Hindus as the sacred feet of Shiva. Reverentially called 'Shivanandipatham' it is also a place of pilgrimage for Buddhists.

There are certain common features of temple architecture in Sri Lanka which are very much influenced by South Indian temple architecture. Almost always the erterior of the temples here house rows of stalls vending sacred ash, joss sticks, comphor and such other articles of worship. Brahmin priests in temple often quote from the sacred Sanskrit scriptures to enlighten the devotees. Most of the Tamilian estate labourers know the *Ramayana, Mahabharata and Skanda Purana* stories. Almost all the Buddhist Viharas in the country have a seat for some Hindu deity.

Festivals and Ceremonies

The Hindus in Sri Lanka celebrate all the festivals and ceremonies — religious as well as secular — in the same manner as they are celebrated in India.

The most splendid and much celebrated of the temple festivals in Sri Lanka is the one celebrated on the new moon day of June in the famous Katargama shrine. The festival in the Skanda temple of Colombo in the month of Kartikai is highlighted by a procession in which the divine lance is taken out.

The leaven of the various socio-spiritual movements started by men of vision like Vivekananda and Dayananda Saraswati which quickened the onward march of the Indian Renaissance had its impact on the social and spiritual life of the Hindus in Sri Lanka. Swami Vivekananda, on his way back to India after his epic, triumphant tour of the West where he raised the banner of Hinduism to the zenith of glory, was accorded a rousing reception in major towns and cities of Sri Lanka by the Hindus. His thrilling and electrifying exposition of the greatness of Hindu Dharma

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captivated the Hindus and galvanised them to preserve, promote and propagate Hinduism in Sri Lanka.

But, by and large, the credit for the revival and resurgence of Hindu religion and culture goes to a galaxy of saintly souls and social reformers who sprang from the soil of Sri Lanka. The most outstanding and deeply venerated among those who fought for the restoration of Hindu glory in the island at a period when the very existence of Hinduism was in jeopardy is Sri Arumuga Navalar.

A spiritually illumined soul, a consummate master of debate and a born fighter and a vociferous champion of the downtrodden estate labourers, Sri Arumuga Navalar was a perfect master of Hindu religious lore. For more than 3 decades, he toiled tirelessly to preserve and strengthen the fibres of Hinduism in Sri Lanka. His vigorous propagation of Hindu Dharma stemmed the tide of alien faiths that were undermining the age-old customs and practices of Hindus.

The movement started by him began to gain momentum rapidly and reached its pinnacle after his death in 1947. Sri F. Ramanathan who established the Hindu Board for the promotion of education in 1924 rendered yeoman service to the cause of educating Hindu youngsters on the religious lines which thwarted the nefarious activities of missionary schools from where virulent and vituperative attacks on Hinduism were being let loose.

Other important persons who made substantial contribution to the cause of Hindu revival in Sri Lanka are : Sri Sankara Panditar (1821-91), Muttukumara Kakirayar (1780-1851), Sabapathy Navalar (1843-1901), N. S. Ponnappan Pillai (1844-1907) Ambalavanar (1856-90) and Yogar Swamigal (187.-1964),

HISTORICAL PERSPECTIVE OF THE CEYLONESE CIVILISATION

The civilisations of India and Ceylon followed lines of historical development which were both interdependent and resonant. The historical mythology of Ceylon frames its culture-heroes in the mould and after the pattern of those of India. Before and after the spiritual, that is Buddhist, conquest of the island of Lanka by Asoka Maurya, Ceylon's sovereignty was repeatedly threatened by the imperialistic ambitions of her South Indian neighbours. And more than once, an expansionist fever gripped the hearts and minds of Sinhalese kings who sent their armies charging into mainland territories. Moreover, the motherland of Buddhism was almost never without a community of Sinhalese religions who comprised an efficacious tie between the island kingdom and its mainland neighbours.

But Ceylon's awareness of her neighbours was never more important than during the nearly four hundred years following the flight of the Sinhalese prince Manavamma, from Ceylon to political asylum in Kanchi at the court of Pallava Narasimhavarman.

— DIRAN K. DOHANIAN.

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Aadivel Festival, Ceylon.

Muruga Cult outside India with special emphasis on Sri Lanka and Malaysia

DR. K. D. SWAMINATHAN

THE worship of Subhramanya or Kartikeya is ageless. It was supposed that Murugan was a concept which was very important for the Dravidians in their polytheism. The evidence for this is meagre. Only one of the later Sangam texts, in the *Tirumurugatrupadai*, which of course is a colofon of the Sangam Classic *Pattupattu*[1] dating from about the 3-4 centuries A.D. refers to Lord Muruga as an *avatar* of Vishnu[2] and as Seyon in *Tolkappiyam vis-a-vis* the Kumara or the Skanda cult as codified and crystallised by Sankaracharya later in the 7th century A.D. in the course of his establishment of the *Sanmata*, though the origin of this Muruga or Kumara cult could be traced to very early times (the post vedic 2500-3000 B.C. as an upper limit and 1500 B.C. as a lower limit. It is to be emphasised that terrocotta figures of Skanda, Kartikeya or Kumara are abundantly extant in the relics at most of the Indus valley sites in Pakistan, Afghanistan or in the main land, mainly in the Gangetic basin as also in western India in Sourastra (Lothal) and in the extreme south of the peninsula at Addiccanallur, Tirunelveli District where the trident as well as the emblem of *Kukkuta* had been excavated from among burials, of that famous site.[3] The Chief Centres

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of worship of Muruga as detailed by the colofon in the *Pattupattu* are Tirupparankundram near Madurai where one finds a cave temple of Kartikeya (Subhramanya on the Hill), which is of Pandya origin and which could be dated on stylistic and iconographic grounds to the 8th century A.D. under the aegis of Pandyas. The other sites in the Pandya country which are perhaps referred to in the *Pattupattu* are Thiruvavinangudi (Palani) Thirucheravali (Thiruchendur), Thiruveragam (Swamimalai), Palamudircholai (Alakarmalai). In recent times however, this is exemplified by the film media, and the impact of the Muruga cult especially in Tamilnadu, is due to the impetus and patronage extended to it by various sections of society, and from out of this popularity, it has also gained the status in Sri Lanka at the famous site of Kadirkamam and Malaysia, Kaulalumpur. Penang and Singapore in Far East and to South Africa. In very recent times it has also spread to U.K. and even to the United States where at Pittsburg, they are arranging to build a temple for Muruga. It may also be mentioned that there is a Murugan society functioning in London amongst the Tamils who are there within the last decade. This cult has gained popularity and influence in these areas due to a variety of reasons, the main one being the production of popular films to highlight the character of Murugan as a tribal god and deity, always defeating the enemies of the devotees to help them by his valourous deeds : in particular, films such as *Kandankarunai* and *Thunaivan* produced by the late Sandow M. M. Chinnappa Thevar and exhibited in various parts of the world between the year 1970-73. The example was followed up by many other minor film producers who highlighted some incidents in the life of Lord Muruga to supplement the main theme of their films.

Regarding the worship of Muruga in Sri Lanka, much was writen by scholars.[4] The main one is by Mr. Clo, who spent considerable time in Sri Lanka and studied the festivals and rituals in the temple at Kadirkamam and also the participation of the Buddhists, Christians ahd the Muslims, making it a common forum for celebrations and festivities, in spite of political, economic or other rivalries. The main festival at this site is *Skandasasti,* and *Krittikai* celebrations. The later temples of Muruga, of more recent origin in Tamil Nadu and elsewhere occur under Banyan trees or hill tops or artificial abodes, viz., Tiruthani, Vallimalai, Maruthamalai, Vadapalani etc.

The two epics *the Ramayana and the Mahabharata* as also *Skandapurana* along with the later Tamil version *Kandapuranam* detail the exploits of Skanda or Subhramanya. These accounts are at great variance with what one finds in the Tamil Sangam texts. Reference could also be culled out from the *Silpasastra, Silparatna, Tantrasamuccaya, Kumaratantra* and *Rauravagna.*[5] The account of the exploits of Muruga according to the later legendary Tamil texts may be given here. The Asuras viz. Surapadma and his son Bhanugopa and Simhasura were causing great trouble and annoyance to the *devas* and in answer to the prayers of the *devas* to Lord Siva, it was that Skanda was created. The whole episode has been highlighted by Kalidasa in his *Kumarasambhava* (the birth of Kumara), which could perhaps be dated 5th century A.D. There are several legends pertaining to each *Asura* being destroyed by Skanda (Kartikeya) with which one need not deal here except one legend according to which the emblem of Skanda viz., *Kukkuta* was given to him by Agni in recognition of his victory over the *Asuras.*

Skanda in the North

In Northern India, Skanda has only one spouse but in the South, he has two, Valli and Devayanai, both belonging to a less developed community. Valli was a gypsy. This tradition is highlighted as pointing to the social cohesion amongst higher and lower castes — that the son of Siva who is omnipotent who takes to Valli as his wife. This perhaps helped in

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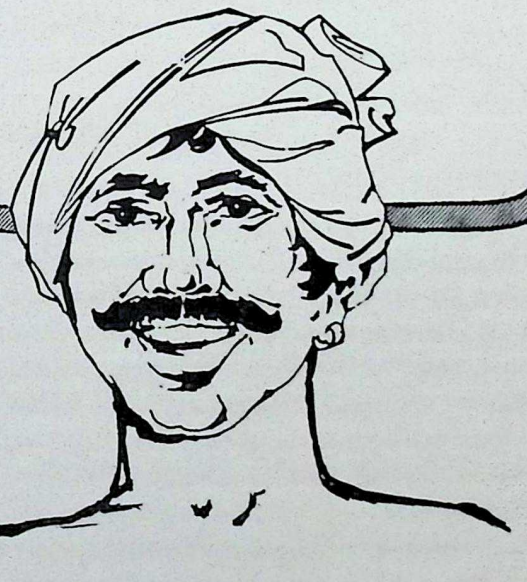

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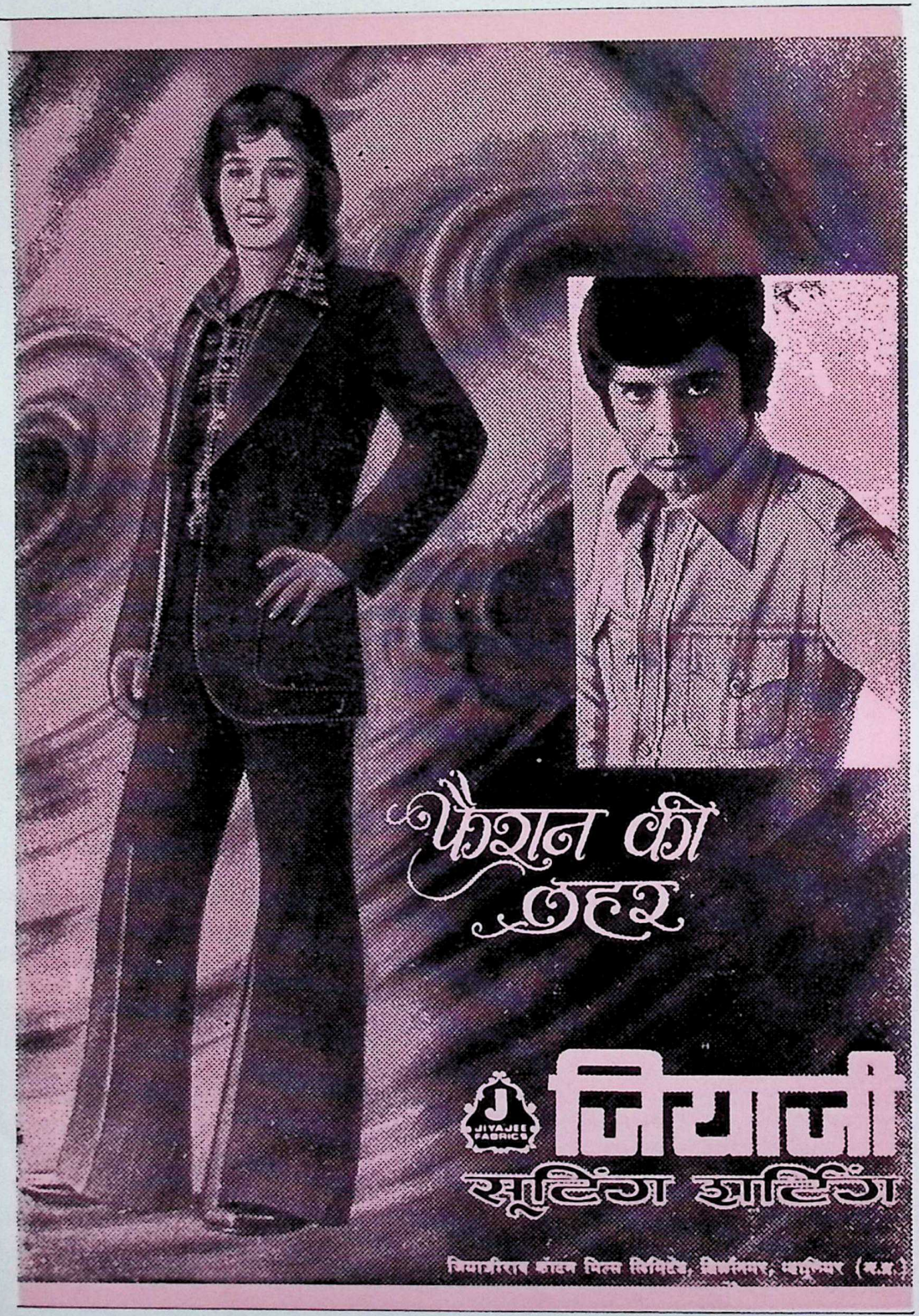

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extending this cult to other countries where these caste groups are dominant and have become affluent. The rituals connected with Muruga worship have almost without variation been adhered to by the Lord's devotees outside India. Kavadiyattam on occasions like *Thaipusam* and *Krittikai*, and this has brought in a heirarchy of priests and helpers for these temples, like *Pandaram*, *Kurukkal* and such others as were connected with Muruga worship. Now the trend in these countries is to have a Tamilised version of even the *archana* and *abhiseka* and the actual chanting of Vedic Mantra being overlooked with emphasis on the Tamilised version.

Adored by the Gupta Kings

The Muruga cult is not peculiar to South India. In fact, the tribal coins of the Yaudheyas bearing the symbol of Karttikeya are abundant. The Yaudheyas were very conscious of their political freedom. Kartikeya (Devasena) Commander-in-Chief of the Devas was the main deity of the Guptas. Several Gupta kings bore the names such as Kumara Gupta, Skanda Gupta etc. This Skanda cult was popular in the Kusana period (1st-2nd century A.D.). An early Gupta sculpture of Kartikeya is one of the prized possessions of the Mathura Museum (No. 2332) another sculpture from Bilsar referring to the Gupta Era 416 in the reign of Kumaragupta refer to the erection of the temple of Svamimahasena as Brahma including a gateway, flight of steps (*Sopana*) and choultry (*Agrasala*, *Dharmasala*) by Dhruvasatman. About the same period, the *Kumarasambhava* gives a very picturesque description of the deity as also the divine minstrel Arunagirinathar with regard to the marriage of Parvati and Siva and the birth of Skanda.

Skanda at Kadirgama

One of the most remarkable ritual events in Sri Lanka is the annual pilgrimage to the shrine of the deity Skanda at Kadirgama, located in the desolate south-eastern jungle not far from the Yala Wildlife Sanctuary. The pilgrimage to this temple takes place every year during two weeks in the lunar month July-August, and is attended by many thousands of worshippers. Skanda, who is known among the Tamilians as Murugan, is a central figure in the pantheon of both Sinhalese Buddhism and Tamil Hinduism, the two major religious traditions of the islnad country. His shrine at Kadirgama constites the major institutional intersection of the two faiths. Temples, priests, and pilgrims of both Hinduism and Buddhism are found at the site. Muslims and Christians also attend the annual festivals. The atmosphere is one of tolerance and ecumenism. All religious are represented at Kadirgama and all are getting on well with each other. All ritual differences seem to be resolved. All people mingle freely and even the feeling of caste is completely forgotten.

The themes of tolerance and ecumenism between Hindus and Buddhists at Kadirkama appear doubly remarkable when the long history of Sinhalese-Tamil rivalry and mistrust is considered. The Sri Lanka Tamils see themselves as a unique people imperiled by the Sinhalese tendency to define Sri Lanka as a preserve for the Sinhala language and the Buddhist religion.

Members of the untouchable caste, as opposed to the Vellala in Kadirgamam do not accept the ideology that they are not eligible for the grace of Murugan. if they are not under the control of Vellala patrons in the opinion of Vellalas, the only proper shrine for Murugan in Sri Lanka is only at Kadirgama and the temples in the Jaffna area ought only be dedicated to Skanda shrines. It may be pertinent to point out that in 1968 a self-styled mob (Defenders of Saivism), mostly Vellalas, fought against an untouchable temple entry campaign at Mavaddapuram. The deflection of the ecstatic and egalitarian cult of Murugan to the perimiter of society is the

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result of the influence and control of the village by the Vellalas as also regional ritual systems manipulated to suit political and economic interests. In any case, it only at Kadirgama that Skanda-Murugan identity is fully expressed.

Regarding the origin of Kadirgama, there are several legends — one is that Skanda went over to the Southern jungles of Sri Lanka, hungering to meet the lovely Valli of mixed Sinhalese — Veda descent. In the process, he subsequently sojourned in the forests and ultimately married her. This was resented by the other spouse of Skanda, Devayani, along with others, who tried in vain to dissuade him from being after Valli. No devout worshipper regards this as illicit since love symbolises the deity's immanence and humanity. Such acts cannot be rightly judged within the limits of our conventional, worldly understanding. The rituals carried over during the festivals suggest that the site symbolises Sinhalese-Tamil unity and harmony. The procesions are intended to facilitate the union of the Tamil deity and his mistress. In the procession many Buddhist and Hindu pilgrims attain a state of trance, weep and laugh with joy or worship with internal concentration. This also acts as an impetus to other areas of social interaction in Sri Lanka, subsequently resolving the mutual mistrust and animosity.

Psychologically, the distinction is clear in the minds of Buddhist Sinhalese between the precepts and doctrines of Buddhism inculcating the righteous way of life, and spiritual salvation, and the cult of the Gods propitiated with prayers and offerings for help and divine intercession in the problems and difficulties that beset man in his day-to-day life. The harmony of religious and social life is thus maintained and no conflict arises between the two systems of religion.

Folk religion as it prevails, may be broadly grouped under two categories, the popular folk cults of the Yakkas and spirits, with their traditional ceremonials and rituals, and the cult of the High Gods of the Hindu Pantheon. The two categories developed on different lines. The priests of the Yakka magical cult are the *Kattadiyas* — a word meaning literally, masked or disguised spirit dancers and the priests of the Gods are the *Kapuralas*. The abodes of the Gods are the sacred *devalayas*, while the Yakkas are propitiated in temporary structures erected for the occasion. The Gods venerated by Hindus and Sinhalese alike are Vishnu, Saman, Vibhisana, Aiyanar, Kataragama (Skanda) and Goddess Pattini. The priests in these Devalayas are Sinhalese Kapuralas are well versed in the religious lore, and they hereditarily have come to this line of life.

Tradition has it that King Dutu-Gemunu in the Second Century B.C. built the present shrine at Kadirgama, in fulfilment of a vow commemorating his successful expedition against King Elara (205-161 B.C.). Round this episode has grown the Sinhala folk poem *Kanda Mala, (Garland for Skanda),*

The visitor to Kataragama, if he scales the walls outside the pillared hall will notice a series of panels in mild colours, illustrating the life story of Valli from infancy to maidenhood, ending with her marriage to the God. One of the scenes shows the abundant hill crops of maize, with birds hovering and settling over the maize crops, Valli sling in hand scaring away the birds, pictorial version of the episode in the career of the God.

Esala (roughly July-August) is the month sacred to the annual festivals of the Ceylon *devalas*, the first of such gorgeous events being the *Kandy Esala Perahera*, the celebration in honour of the sacred Tooth Relic at the temple of the Tooth (the Dalada Maligawa), jointly with the festivals of the Natha, Maha Vishnu, Kataragama and Pattini *devalayas* of Kandy. During the season of the annual celebrations at Kataragama, the narrow road from Tissa-Maharama, the nearest halting station to the shrine, a twelve mile tract is closed to all

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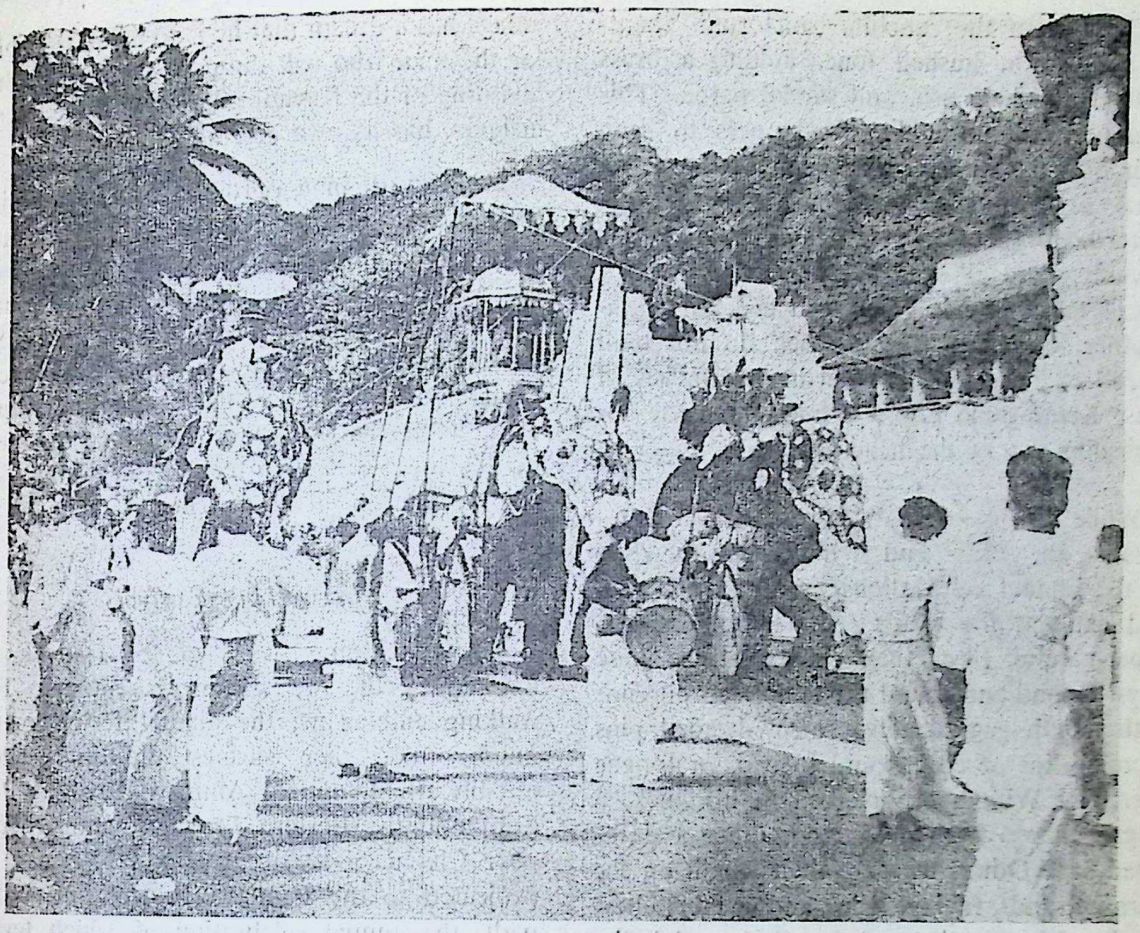

The Perahera procession — the Sacred Tooth of the Buddha is taken out in procession.

vehicles and the path left unrestrained to the thronging mass of pilgrims Footsore and tired, the pilgrim reaches the gently flowing Menik Ganga. Reaching his destination, a sense of calm and tranquillity overpowers him. Bubbling over the sandy bed, the stream here is but knee deep. Wading over to the opposite bank, the pilgrims prepare for a full bath. Quite a few cross the river over the suspension bridge, creaking and groaning with age. Refreshed by the dip in the cool waters of stream, no time is lost in collecting the essential offerings of coconuts, plantains, camphor and jos sticks, neatly disposed in brass, rattan or basket-work trays; and the pilgrims wend their way to the shrine to be in time for the morning puja. The resonant sounds of bells ringing and conch blowing proclaim the Puja in progress. Crossing over the arched gateway, pilgrims enter the hall of offerings. The sight here is ecstatic. To the jingling of bells and blowing of the conch, men and women of all classes, high and low, rich and poor, freely move about between huge brass lamps, in an air thick with the perfumed smoke, lighting jos sticks and camphor, or offering prayers, down on their knees or standing with bowed heads and hands in prayer. The learned in the sacred lore, chant long verses in Sinhalese or Tamil in adoration of the one God revered alike for spiritual salvation as for his virtues of delivering you the goods of this world; the God who is looked to in all the ills that man is heir to. The officiating priest (Kapurala) presently

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emerges from the sanctum sanctorum, chanting prayers in hushed tone, holding a brass plate of the holy ash, and sandal paste. This is the occasion for the worshippers to drop their offerings in the plate ranging from a few cents to rich gifts in money or jewellery. Theertham (Sacred water) ahd sandal paste are offered to all, and every one has a helping of the holy ash. Charmed coconut oil, is another little thing that women do not omit to collect. The faith is great in the efficacy of the "Kataragama Oil", a family remedy for such ailments as the head-ache.

While this in short is a normal day at Kataragama, the scenes and sights during the days of the annual celebrations are too exuberant and exultant for words. Mysticism and the super-natural, reach their climax during these days. Round and round the temple go pilgrims with mouth gagged, silver arrow-headed pins piercing lips or cheeks end to end, or tongue pierced. With hooks pierced in his back, a pilgrim hangs from a beam or drags a decorated cart. Others measure their length on the burning sands, falling, rising and walking alternately. Mortification of the flesh and infliction of physical pain for atonement of and reparation from sins, and acquiring of spiritual salvation, are characteristic of the abundance of religious zeal at festival time at Kataragama. Sacred and special to the god is the *Kavadi,* the arched shoulder pole, gaily decorated with lustrous tinsel and coloured paper, adorned with bunches of the peacock feathers, which the devout pilgrim sports about on his shoulders, stepping and dancing to the tune of the drumming. The pilgrim carrying it is invariably one who has taken a vow to do the pilgrimage on foot all the way. Mysticism underlies the wearing of the arrow-headed sliver skewer by the devout votary. The faith is that the particular devotee is the chosen of the God for this investiture. The God appears in a dream enjoining on him to wear the insignia of the God, the Mudra. The belief is also held that the same night the goldsmith of the village has a dream that he is to make the spike for the man who will duly appear. The actual investing of the Kavadi pilgrim with the sacred insignia, has its own ceremonial ritual.

The Kavadi in a portable form, symbolises the elaborate Kavadi car (the *ter*) the annual progress of which through Colombo roads from the Sea Street Hindu Temple to the Hindu temple at Bambalapitiya, and back to the Sea Street, is an annual event of sacred and spectacular interest. The *Vel* the *ayudha* or weapon of the God, the long lance, has given the name to this the Vel festival celebrated at this season in Ceylon in the shrines sacred to the God.

Fire-walking Festival

The concluding stages of the festival, are marked by the fire walking ceremony. Fire walking emblazons, the annual festivals at a number of other shrines too in Ceylon, notably the Draupadi Amman Kovil at Pandrippu in the Eastern Province, and Udappu near Chilau, a Kovil of Hindu Karawas, — dedicated to the Pandava Princes and Draupadi, the annual celebration of which terminates with the Fire walking ceremony. Fire walking is the expurgatory ceremonial at all these shrines, refining, chastening, and purifying everything evil by the performance of the ritual passage over fire. The ceremonial at Kataragama is among the most elaborate and spectacular of all, walking over an incandescent mass of embers raised by burning logs about fifteen feet long and four feet high. The leader, the Gini Pagana Sami and the group of fire walkers proceed to Menik Ganga at dawn. After a bath in the stream, a procession starts for the temple, reaching which, led by the leader, all walk over the red hot cinders, with faith in the God as their only physical protection.

Some Legends

Among the legends of Kataragama, is the one relating to the sacred Chair or throne of

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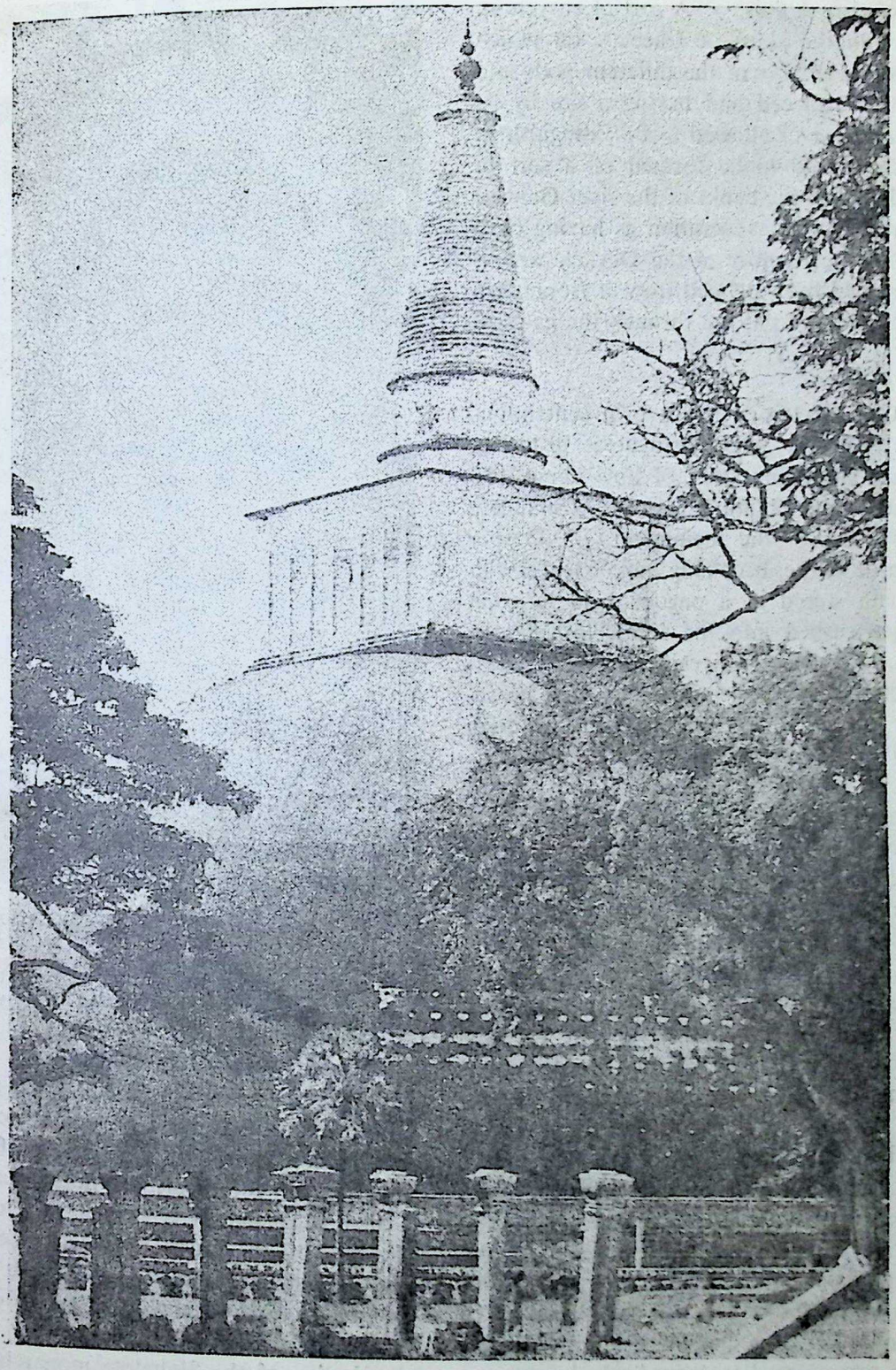

Anuradhapuram, Ceylon.

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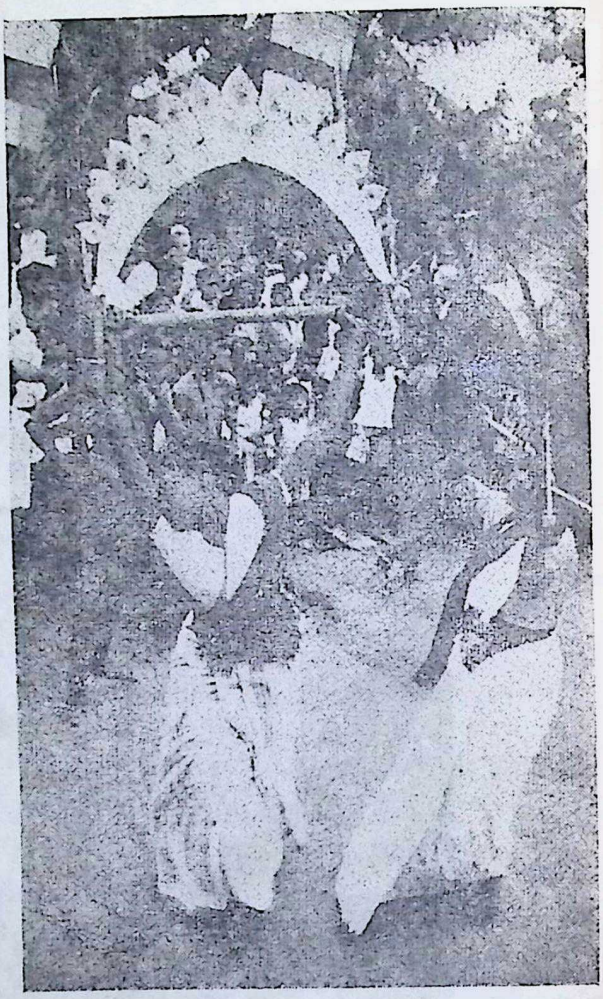
Kataragama Deviyo, a description of which, often quoted runs thus : "A sort of easychair, covered with the skins of Cheetas, on which the bows and arrows of the different gods and goddesses are placed and having a fire by its side which is never allowed to be extinguished. The chair is said to be formed of a sort of sacred clay from the banks of the river Ganges, and is held in great veneration as having been the seat of the founder of the Devala, who is represented to have stepped from it from earth to heaven without passing through the gates of death."

The God meets evil in his own sententious manner. Ribeiro, the Portuguese historian, relates an interesting story of how about 150 Portuguese and 2,000 Lascorins (Sinhalese Soldiers) under the command of Gasper Figueria de Cerpe, becoming quite excited with the wealth stored in a pagoda held in great reverence rushed into the forest to rifle the pagoda, with its vast wealth of gold, jewels and precious stones enshrined from time immemorial. Says the Portuguese historian Ribeiro :

"When we came near to the spot, where they said the pagoda stood, we took a native residing close to the spot, and our Commander inquired from him if he knew where the pagoda was. He replied that he did, and that it was close by : he acted as our guide and led us through a hill covered with forest which was the only one in the district, and this we wandered round and recrossed many times. It was certain that the pagoda was at the top of it, but do not know what magic it possessed, for out of the four guides whom we took, the three were put to death because we thought that they were deceiving us, for they acted as if they were mad, and spoke all kinds of nonsense, each one in his turn, without the knowing of the others. The last two deceived us and did exactly the same, and we were forced to turn, back the way we had come without effecting anything and without even seeing the pagoda which is called Catergao."



Kavadiattam, Kadirgamam, Ceylon.

Viewed against the background of early history and the geographical setting, the study of Kataragama becomes more objective and intelligible. More than any other factor, its situation in the heart of South East — Sri Lanka determined the port it was to play in the life of the land of South Ceylon the Ruhunu of early ages — was not the neglected and the comparatively little known corner of Sri Lanka that it degenerated to be following the decline of the Sinhalese monarchy. It was a region very conspicuous in the Middle Ages,

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next in importance only to Raja Rata, within which was included the Capitals of the Kings. That Kataragama in the 2nd and 3rd centuries B.C. was the seat of a Kshatriya clan whose representatives "the nobles of Kataragama" were present at the festival held at Anuradhapura on the arrival of the great Bodhi tree, we are told in the Mahavamsa. Ruled by the sons of the Kings, and a refuge of the Kings themselves in times of poiltical reverses, Ruhunu was next to Raja Raja, the best governed part of Sri Lanka. As the Ruhunu Maha Davala, the war God of Kataragama was the supernatural force to whom Kings and Princes, supplicated and prayed in a difficult situation such as confronted Du-gugemunu, the prince of Ruhunu at the time, — faced with the task of emancipating the Islands. In performance of his vow, the Prince endowed, enriched and extended the temple. How far back, in point of time, the temple dates, we are left to surmise. Tamil traditions, reflections of which are caught in the *Kalpana Vaipaya Malai,* ascribes to Vijaya the building of a temple to "Kadirai-Andavar," a tradition which disposes us to trace the worship of the God, at least to the days of Vijaya (5th century B.C.). With the goal of political stability set before him it is conceivable that Vijaya was not unmindful of divine aid in his task of overcoming all impediments towards achieving full sovereignity. That Vijaya either inaugurated or advanced the worship of on already existing shrine, as his illustratious successor Dutugemunu did later, is a reasonable conclusion. His sway over South Ceylon, the God of Katarugama commands the allegience of all Ceylon, with the numerous shrines dedicated to the God distributed all over the Island.

Fire Walking in Kataragama

The priests of the shrine do not participate. Only select devotees led by their leader walk over the fire. A very detailed account of this is available in a Dutch Report of 1765, based on information supplied by Sinhala Chiefs.

The Pandarams, generally of Vellal group were, however, assimilated into Sinhala society. Two waves of Pandaram emigration are recorded: one during 13th century and another in fifteenth century A.D. The Andi, (mendicant devotee) are referred to in Sinhalese folklore while mentioning places like *Andi — Ambalama* (rest house for *andi*), indicating their long presence in the island. The *andis* very often practised self mortification and extreme austerities to propitiate Murukan.

The Hindu monopology of fire walking was broken in 1942 when a Sinhalese Buddhist (Wijeratne Sami) was sent over to India to study textile manufacture. He became interested to in occult Science, on his return he tried fire walking in Kataragama without even the permission of Chief Fire Walker Selliah Sami, brashly crossing the fire pit.

Thaipusam in Malaysia and Singapore

Celebrated yearly with pomp and splendour by devotees of the Hindu faith as the birthday of Lord Subhramanya. Mammoth crowds may be seen at the water fall temple in Penang where devotees with skewers pierced into their bodies carry the penitent punishment ("kavadi") and at night the deity is carried in a decorated silver chariot in a grand procession through the streets of Penang to the accompaniment of instrumental music.

In Kaulaumpur thousands of Hindus from all parts of the county make a pilgrimage by ascending the 272 steps to the cave temple at Batu Caves. At Gajah Berang in Malacca, crowds of Hindu devotees gather at the Temple and later they walk in a grand procession through the streets, accompanying the "Kavadi" bearers and attend the function with joy.

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4 For a succinct and full analysis of this, the reader may refer to KAN Sastri : 'Murugan' in *Transactions of Archaeological Society* — 1962-65, Madras, 1969.

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6 Epigraphica India, Vol. VI, pp. 1-12.

7 *Lebt Kala* — 3 & 4, p. 110, Ins. No. 112.

8 D. E. Barett : *Early .Chola Sculpture and Architecture*, London, 1963.

APP I — References to Murukan in Tamil, Sangam Texts :

'Seyon Meya Maivarai Ulagam' — Tolkappiyam — referring to the red one identified with Murugan — There is however no reference to his father Siva.

The Kailasanatha temple in Kanchi has a painting of Parvati and Skanda — datable to the 8th Century A.D.

Hinduism in Ceylon

The coming of Vijaya in 543 B.C. (or 483 B.C.) from India to Ceylon marks an important landmark in the history of India's contact with Ceylon. The Mahavamsa contains references to this event. The Ajanta murals of India also bear witness to it. This may rightly be taken as the first planned settlement of the Inidans in Ceylon. It appears that both the Dravidian and the Aryan streams are mingled in Vijaya's immigration to Ceylon as he is connected with two opposite regions — Orissa and Bengal in the east showing probably the Dravidian elements and Lata (Kathiawar) in the west disclosing probably the Aryan elements. Since there are evidences for the prevalence of the Hindu religion before the reign of Devanampiya Tissa (247 B.C.–207 B.C.) it may be presumed that Vijaya's immigration coupled with a few sporadic colonizations resulted in the introduction of the elements of Hindu culture in Ceylon such as the worship of Siva, Visnu, Skanda and Ganesa . . . Buddhism, Saivism and Vaisnavism are the three major faiths of Ceylon at present and they have held this position from the beginning of history. The indigenous religious life of Ceylon centred round the worship of folk-gods of the Nagas and the Yaksas but soon after Vijaya's immigration to Ceylon Hinduism made its entry into Ceylon. Siva-worship may have been prevalent in Ceylon even before this incident. Siva appears to have been an important god of Ceylon because many shrines and temples of Ceylon are dedicated to Siva and Saiva deities, such as those at Follonaruva and other places. A large number of Siva images has also come to light from Trincommallee. Siva was worshipped as the highest deity of Hindu pantheon in Ceylon. Adam Peak or Sripada has been associated by the followers of the Hindu religion in Ceylon with Saivism. Like the Indian Siva he has a family consisting of his consort Parvati and sons Ganesha and Skanda. The Tamils at present in Ceylon are orthodox followers of Siva whom they worship as the Supreme deity and the Ultimate Reality.

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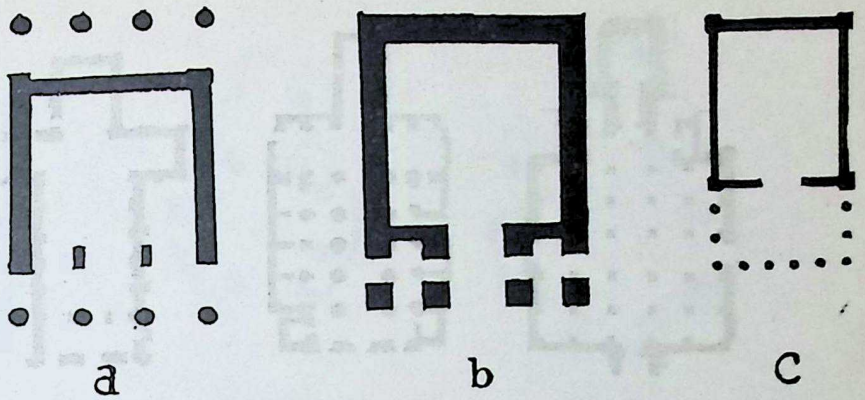

Plan 1

The Plan of the Hindu Temple and its Impact on the Baroque Church

JOSE PEREIRA

RELIGIOUS architecture has been ruled by two attitudes towards the sacred : that of *veiling*, and that of unveiling or *revealing* it. The first stresses the *mystery* of the sacred: the divine is inviolate and unfathomable, and must be hidden from the gaze of the profane. Thus the idols of Egypt, Greece and Rome, the ark of Israel, and the altar of the liturgy in the Christianities of Byzantium and West Asia, were enshrined in gloomy chambers or behind glittering iconostases. The second attitude emphasizes the sacred's glory : the splendour and majesty of the godhead must be made manifest to all. This is true chiefly of the Christianity of Western Europe, witness St. Peter's and the Gothic Cathedrals.

The Hindu temple is oriented towards mystery, and it enshrines its principal idols in sanctuaries which are not seldom as dark as caves, set in temples which in ensemble have a likeness to mountains. Its basic pattern is thus an antechamber terminated by a sanctuary smaller in length, height and breadth. Such a pattern is also found in Egyptian temples, where the sanctum is sometimes the innermost of a group of chambers, each enveloped by a larger one : thus the kernel chamber, which is the holiest, becomes hard of access and invested in an aura of great mystery. This plan, which we may call that of the 'diminuted sanctuary' is also seen in Greek temples, as in that of Apolla at Didyma. But Egyptians and Greeks followed no set formula in temple plans ; it was the Romans who were responsible for a more standardized form — a cella preceded by a colonnade, which sometimes completely enclosed the shrine.

The Roman Approach to the Church Architecture

The Romans were not a very devout people, except by their own standards, and their temple plan is on the whole inadequate to express any powerful emotion towards the sacred. The colonnade before the cella is no more than a porch or passage to the area of worship (which,

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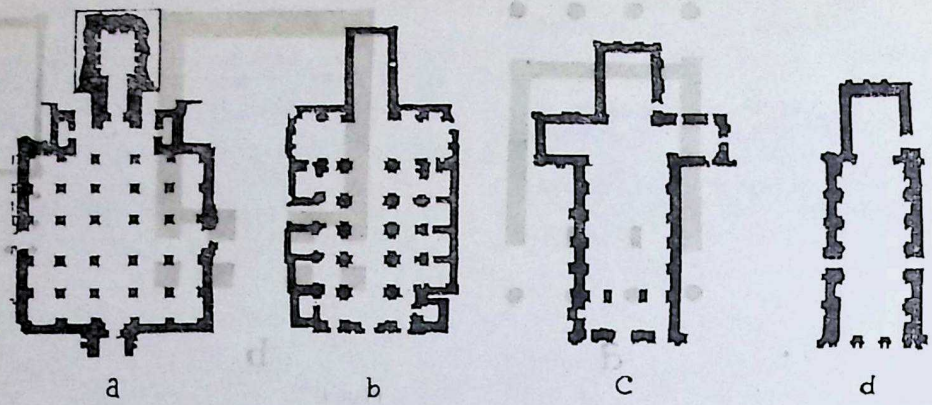

Plan 2

as a rule, no wall or partition within divides) and not a part of it : indeed it is but an item of exterior architecture. But as the Hindus realised, the area of worship must itself be complex, or formed of separate units, if the sense of mystery is sought to be evoked ; the devotee is then not confronted with the main locus of the sacred at once, but in stages. Some of the noblest Hindu temples, those of Orissa, have frequently not less than three antechambers before the shrine. Usually, however, three units from the pattern of the Hindu temple : the shrine (*garbhagriha*), the antechamber (*Mahamandapa*) and the porch (*chatuski*). All subsidiary and successive elaborations are controlled by these elements, in particular by the first two. This gives the Hindu temple greater compactness than, say, the mediaeval church, with its luxuriance of arcades, aisles and side chapels. Yet there is a point of contact between temple and church, the cruciform plan : we shall see that the diminuted sanctuary plan is another.

Early Churches followed Caitya Plan

Christianity, as a religion of congregational worship, did not model its house of prayer on the Roman temple, but on that great hall of assembly, the basilica, which was usually a rectangular space flanked by colonnades and ending in an apse. Like the temple, the basilica was mainly trabeate. But the Christians were not long in succumbing to the fascination of the arch. The basilica's colonnades were then replaced by piers, which made possible the erection of a dome ; the best possible buttresses for these piers were found to be two arched halls intersecting to form a cross, with the dome topping the intersection : the basilica thus grew into the cruciform church.

Christianity came to India in the Apostolic age, a time when the country's model house of worship was the Buddhist *caitya*, which is so similar in plan both to the basilica and to Early Christian church : in consequence, Indian churches of those times may well have followed the Buddhist patter.

Churches gradually became more Hindu in Appearance

Buddhism was obsolescent in the land of its origin by the tenth century and soon the Hindu temple came to be the excelling model of a shrine. Indian Christianity was by this period culturally affiliated to the Christianity of West Asia, which believes in veiling the sacred, as does Hinduism ; hence the Indian Christian chruch became increasingly Hindu in appearance. When the Portuguese arrived in India, they found that the churches of Kerala looked like Hindu temples. Many of the old ones still do, both in elevation and in plan : in elevation, because the mass of their naves is

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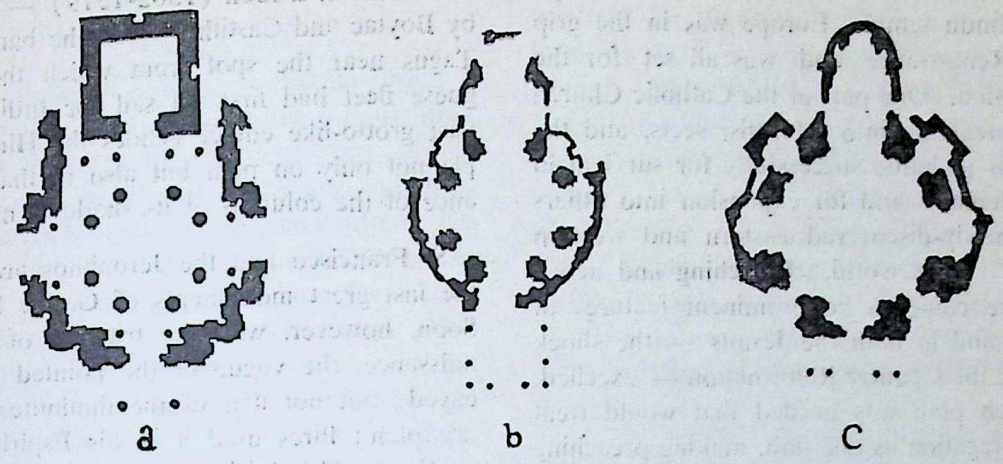

Plan 3

dominated by the sanctuary tower, as the temples' *mahamandapas* are by the *sikharas*; in plan, because both have a diminuted sanctuary at the end of a larger antechamber or nave. The Indian church, on becoming Baroque, discarded the Hindu appearance in its elevation, but preserved it in its plan.

But of course the spirit changed. The Baroque is an architecture of the arch, and not, like the Hindu temple, of post and beam. Some of the temple's traditional features were therefore abandoned. The first thing to go was the sanctum doorway, and its function of providing ingress to the holy of holies was then performed by the sanctuary's triumphal arch. But the sanctum's own purpose — of shielding the sacred from the gaze of the mob — was relinquished: the Baroque is the architecture of glory, and in India it had occasion to explore a new dimension of that glory when it set itself to using, and in the process, transforming, a plan which had been designed to record the moods of mystery. The transfiguration was principally brought about by reversing the lighting scheme which is integral to the temple: a dark sanctum and a generally penumbral antechamber. The sanctuary now became the brightest area in the building, not only because more light was needed to read the texts of the Mass, but also because the Christian liturgy adores a Christ now in glory, and glory is or tends to be splendorous and manifest to all. Few Indian Baroque naves are vaulted; they are usually spanned by long wooden beams, as were the Roman basilicas. But this is because the architects could rarely afford the expensive vaults they were always dreaming of building: for them, as for most builders, the arch liberated interior space from the trammels of trabeation.

The Indian Baroque Churches in India assimilated Hindu Architectural Features:

It must not be imagined, however, that the diminuted sanctuary was unknown in Europe. After all, its plan is a development of the Roman cella-and-colonnaded-portico scheme, and thare were enough Roman temples in Europe to keep the memory of the scheme alive. The variety of the diminuted sanctuary plan which subsequently became standard in Baroque India is occasionally found in pre-Baroque Europe as in the Scrovegni chapel at Padua (1303), the cathedral of Gerona in Spain (nave 1417-1598), and Brunelleschi's Pazzi chapel in Florence (1429-1446). But tha cruciform tyrannised over the imagination of ecclesiastical Europe. At the end of the fifteenth century, however, events occurred which led to this plan's modification, and it

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seems that some of the credit for this must go to the Hindu temple. Europe was in the grip of the Renaissance and was all set for the Reformation. One part of the Catholic Church was to break up into reformist sects, and the other was to battle successfully for survival in its old domains and for expansion into others of the newly-discoverad eastern and western extremes of the world. Preaching and active apostolate came to be prominent features of religion, and in both the Jesuits — the shock troops of the Counter-Reformation — excelled. A Church plan was needed that would treat the congregation as one unit, making preaching more effective and participation in the liturgy easier. Mediaeval elaborations like aisles and side chapels were suppressed, as were sometime even transepts; the cross of the plan was moulded to look more like a rectangle. The model building of this trend was the great Roman Church of the Jesuits, the Gesu (1568-1584).

Renaissance and Reformation in Europe were partly fomented and partly intensified by the great shock of contact with the newly-found cultural worlds, and nowhere was this feeling more intense than in Portugal. It was in Portugal that Columbus had acquired his advanced notions of navigation; it was a Portuguese navigator who had discovered a sea-route from Europe to India and Japan; Portuguese eyes, of modern European ones, were the first to see the wonders of India — among them the temple complexes of the south. And it is in the churches of the Portuguese world — in Europe, America and Asia — that the Hindu temple had its greatest impact. As I said, the diminuted sanctuary plan is not foreign to Europe, but its florescence there occurred only after Europe had impinged on India through the caravels of Portugal. The first great church which the Portuguese built in their country at the time of their arrival in Asia was S. Francisco at Evora (1460-1501), the work of Martim Lourenco; not long afterwards thay erected the magnificent pile of the Jeronimos in Lisbon (1502-1519) — designed by Boytac and Castilho — on the bank of the Tagus near the spot from which the Portuguese fleet had first set sail for India. This vast grotto-like edifice echoes the Hindu temple not only on plan but also in tha appearance of the columns of its shadowy nave.

S. Francisco and the Jeronimos are among the last great monuments of Gothic Portugal. Soon, however, with the triumph of the Renaissance, the vogue of the pointed arch decayed; but not that of the diminuted sanctuary plan; Pires used it in his Espirito Santo at Evora (1567-1574), begun a year before the Gesu. The plan acquired unexampled compactness in Turriano's Santa Clara-a-Nova at Coimbra (1649-1696). At times the nave became *octagonal*, as antechambers sometimes do in Hindu temples; an example is the Menino Deus in Lisbon (1711-1713). More often it turned *elliptical* — a shape very popular in late Baroque designs, but not, to my knowledge, found in Hindu temple plans — as in the S. Pedro dos Clerigos at Oporto (1732-1750), the work of the Italian Nasoni.

Portuguese Retained Arrangement of Hindu Plan

Italy was the creative centre of Renaissance and Baroque Europe; yet it was a Portuguese plan, though with Italian approval, which set the pattern for the Counter-Reformation church. In adopting a design of the type of S. Francisco at Evora, the architect of the Gesu, Vignola, discarded the diminuted sanctuary, and thus the essential note of the Hindu temple plan. But the other note — the compactness of the arrangement of the plan's members — was retained, for the Gesu is no more than a single hall with dwarfed side chapels, diminished transepts, and no aisles. It has a dome too, which produces a luminous spot in the vault and so deflects attention from the sanctuary, the church's liturgical centre. But Roman taste was enraptured by domes, and the fascination of the most magnificent of

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them, the cupola of St. Peter's, was through nearness too intense to be resisted.

Rome preferred to have its circular forms in altitude rather than on the ground. In other words, it favoured more straight lines in its plans (except in the case of apses) and liked to confine pronouncedly circular contours (as are those of domes) to the elevation. As Baroque taste matured, the plans themselves became impregnated with curvilinearity. This first came to the fore in the north of Italy, a place distant enough from the papal metropolis to be able to enjoy a measure of independence. It was in north Italy that the diminuted sanctuary type, which till then had little more than a ghostly existence in that peninsula, was embodied in the curvilinear plan, circular and elliptical, and created some of the type's splendid monuments, nearer to spirit to Hindu temple than the churches of Portugal, Baroque, Asia and Brazil.

Italian Architect Built Churches Hindu in Spirit

This is all the more remarkable because far more Portuguese of the fifteenth and sixteenth centuries (who had anything to do with architecture) saw Hindu temples than did the Italians of the time. The 'avatar' of the Hindu temple in Italy is of the seventeeth century, during which period the Italians with a knowledge of architecture who visited India saw little more than Goa, where there were then few temples left to see. And if they did approach any Hindu shrine outside Portuguese territory, they would not have been allowed to enter to study the plan carefully.

Italians were much in evidence in Goa : two religious orders there were first established by them — the Carmelites and the Theatines. The principal Goan church of the latter was modelled on St. Peter's and erected in the lifetime of the great Theatine architect, Guarino Guarini (1642-1683), a northern Italian, whose churches are as Hindu in spirit (not only on plan but also in elevation) as it is possible for Baroque buildings to be. It is known that minute seeds blown across oceans take root in distant continents. Could the Theatines havebeen the medium through which the seminal ideas of the Hindu temple were wafted unperceived to Italy, where they germinated so magnificently ? Else, if the Italian buildings were inspired by the Roman temple, how is it that in their plans they are nearer to the Hindu type than to the presumed Roman prototype ?

The inspiration, whether Roman or Hindu, flowered in a number of remarkable diminuted sanctuary churches : some examples are Ricchino's San Giuseppe in Milan (1607) and Longhena's Santa Maria della Salute, the famous landmark of Venice (1631). Established in the North, the plan went on to storm Rome itself, with Rainaldi's splendid trio : the two churches in the Piazza del Popolo (1662-1664) and the sumptuous Santa Maria in Campitelli (1663). Some other northern buildings are Bergonzoni's Santa Maria della Vita (1686) in Bologna, Juvara's noble Superga on a hill-top near Turin (1717-1731), Scalfarotto's SS. Simeone e Giuda in Venice (1718-1738) and Dotti's Madonna di S. Luca in Bologna (1723-1757). The reversion of the Hindu lighting scheme is often superbly achieved, especially in the Santa Maria in Campitelli, perhaps the stateliest of these fanes.

Santo Antonio Built on Diminuted Sanctuary

For all their boldness of invention, the patterns of the diminuted sanctuary plan in Italy are disciplined by the compactness and austerity of that of the Gesu ; so are those of Baroque Asia and America. But these continents saw the diminuted sanctuary plan before Vignola's Rome did. We have seen that Indian churches had long been built on that plan by the Syrian Chrlstians, but one of the first diminuted sanctuary churches raised by

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the Portuguese in India is Santo Antonio (now St. Francis) at Cochin (c. 1515). It will require more space that I have here to mention the names of the important Indian churches built after Santo Antonio which adhere to the plan: nearly all of them do, but by far the most important vaulted ones are the Espirito Santo at Morhgoum (Margao; 1645), S. Francisco de Assis at Velha Goa (1663), Santana de Talaulim (1695), Nossa Senhora da Piedade (1700) on the island of Divarhe (Divar, the old Dvipavati) and Santo Estevao at Jua (or Zuem; 1750).

The plan was not popular in the Spanish world. The only Mexican church that I can think of which follows it is the Franciscan church at Tepeaca (1543-1580). Spain preferred the type with the elliptical nave, as is Dela Plaza's church of the Bernardas at Alcala de Henares (1617-1626) and Ponce de Urrama's Desemparados at Valencia (1652-1667). But in Portuguese Brazil the plan was widely used. Outstanding examples are the cathedral of S. Salvador (1657-1672), S. Pedro dos Clerigos at Recife (1728-1794) and the Rosario (1784), both at Ouro Prrto in the interior of Brazil.

The Portuguese Church in Goa

The Portuguese transplanted the mango and the coconut palm to the New World; and also the diminuted sanctuary plan. But while they brought back to India the cashew, the papaya and the chilli, it does not seem that they imported anything from that continent of comparable importance in art. However, the 'Hindu temple plan' did return with them from Europe (now transformed by Italian architects) to its 'original' habitat. This is its octagonal nave variant, in erecting an example of which was built what is perhaps Asia's only true Rococo building, the chapel of Santo Antonio in Goa Velha (1768).

Conclusion

In summary, the Portuguese of the fifteenth and sixteenth centuries saw the diminuted sanctuary plan in numbers of Hindu temples; but while neither they nor other Europeans after contact with India had been realised. The essential note of this plan is of course the lesser breadth and height of the sanctuary in proportion to the antechamber or nave, but it also has a compactness of design, and a scheme of light and shade which stirs the sense of mystery. The impact of the arch on this plan did not displace its essential note; nor did it affect its compactness; it only removed marks of trabeation, such as the shrine door, and reversed the lighting scheme, through which transformations mystery was supplanted by glory. And in its compactness and economy the plan was to have an appreciable impact on the Gesu.

On the other hand, the Italians saw few temples in the Baroque age; yet they created churches whose designs and spirit are nearer to the Hindu variant of the diminuted sanctuary plan, though with the lighting scheme reversed. But it was in its Portuguese interpretation, less consonant with the Hindu prototype, that the plans spread to the tropical New World.

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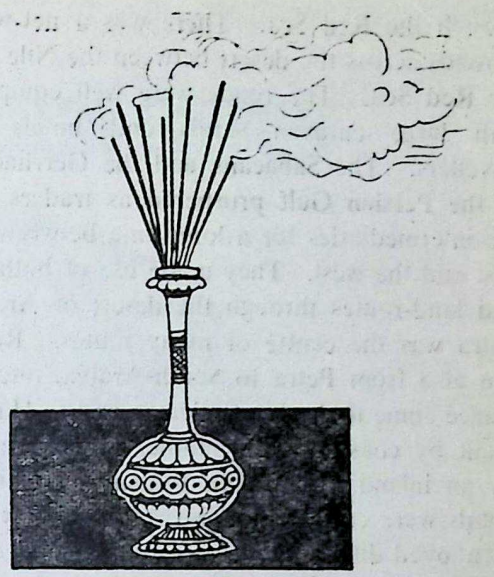

India's Contributions to Arab Civilization

W. H. SIDDIQI

THE Arab civilization, in modern parlance, did not exist during pre-historic times. It formed part of the Semitic and the non-Semitic groups of people who inhabited the region now called Arabia. It may be stated at the outset that the term 'Arabia' stands for the whole of the Arabian peninsula and the adjacent areas of southern Iraq. In the following pages an attempt has been made to study India's contribution to the Arab world in its wider perspective.

Before the dawn of civilization, Arabia formed a wedge of semi-barbarism between Egypt and Sumer. Apparently it was a barren, forbidding land, acting as a natural barrier to the intrusion of early civilized man. But in spite of its inhospitable land and climate, there are certain evidences which prove that in pre-historic and proto-historic times India influenced the Arab culture and civilization.

The topographical peculiarities of Arabia played particularly an important part in determining the course of history of the Arabs. The geographical situation of India, until the development of the Atlantic Board countries, was favourable for her to become the natural meeting place of different civilizations. This enabled her from the earliest times to play an important role in the transmission and diffusion of ideas. This transmission was a two-way traffic in the course of which Indian ideas and achievements in sciences as in other fields such as religion, art, literature and culture travelled abroad with as much facility as those of her neighbouring and far flung countries impinged on her own endeavours. And for this constant interchange of ideas and techniques Alberuni rightly remarked: "If a science or an idea has once conquered the whole world, every nation appropriates a part of it: so also the Hindus." [1]

Trade and Commerce

India had maintained links with Western Asia and Iran even before the rule of the Achaemenids. India's contact with the areas beyond her border was maintained through the north-west passes. Panini refers to the "Uttarapatha", i.e., the Oxus-Ganges road which was connected with the network of roads of the Achaemenids empire.

Besides this land route, the sea also played a prominent part to connect India with the Western countries. Mrs. Rhys Davies writes: "The early commerce between India and Babylon was largely via the Persian Gulf." Rome and Egypt were linked with India

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through the Red Sea. There was a net-work of roads across the desert between the Nile and the Red Sea. The roads were well equipped with large caravan sarais and hotels for travellers. The Sabaeans and the Gerrhaeans of the Persian Gulf prospered as traders and the intermediaries for a long time between the east and the west. They made use of both sea and land-routes through the desert of Arabia. Petra was the centre of many routes. Roads ran also from Petra to South-Arabia, one via Lance come to Arabia Endemen and to Hadramaut by coastline and another to Hadramaut by an inland way. Both Indian and Chinese goods were carried by these routes. Pliny has mentioned different stages of routes connecting Arabia with India. Rostowzev also points out that "Ephesos, Smyrna, Miletus and many other cities on the great roads from Syria to the coast of Asia Minor derived a large part of their revenue from the transit trade, as a result of their connection with the Syrian territory and through it with India, Persia and Arabia." Of these routes to India from the West, the Red Sea route, the Persian Gulf route and the overland route, the Romans preferred the Red Sea route for its being free from difficulties of desertways and from Parthian rivalry.

The Arab civilization grew up intensively as well as extensively on the riches of Indian trade and commerce. The nomadic Arabic tribes became partially settled communities and some of them lived within walled towns, practised agriculture and commerce, wrote on wood and stone, feared the gods, and honoured the kings.[2]

With the decline of the Babylonian and the Egyptian civilizations Indo-Arab relations received much impetus and Arabia served as the highway of trade between India and the Hellenistic world. Indian and Arab ships came braving the winter wind with such luxuries as pearls, beryls ginger and pepper.[3] Besides, Indian ships carried black wood, ebony and teak to the Roman market and with the latter were built ships in the Persian Gulf. The town of Siraf on the Gulf was entirely built of Indian teak wood.[4] Black wood, one of the products of Punjab, was also exported from Baryggza to Oman.[5]

The growth of maritime commerce between India and the Roman Empire continued through the efforts of the Arabs during the early centuries of the Christian era. Indian merchants went on distant voyages and made India a centre of commerce. Through land routes via Arabia these merchants were able to introduce Indian commodities to the western world. During this period India remained the principal market for silk for the Western countries through Arabia. Besides, several varieties of thin cloth of silk of various colours, Indian precious stones, corals, amber, glass, gold, embroidered rugs, spices, perfumes and pepper, etc., were carried by the Arabs who sold them to the Romans and other western peoples, including the Ethiopeans.[6] The word *kostos* among the ancients, can be explained from the Sanskrit *kustha* and hence it is most likely that India first yielded this aromatic which the ancients also received from Syria and Arabia. It continued to remain a principal commodity supplied from India to the inhabitants of the Roman Empire.[7]

Basra Served as the Gateway of India

The Indian navy is recorded to have visited Ubla, near Basra which was known in those days as the 'gateway of India'. During the Gupta period Indian exports included, precious stones, pearls, silver and gold as well as articles for day-to-day use.[8] The Arab tribes were now settled and consequently their trade with India received a fresh impetus. This fact also finds an allusion in the pre-Islamic Arabic poetry. The growing trade and commerce with India and China enriched the Arabs who developed economic and cultural institutions in their old cities Mecca, the Prophet Muhammad's birth place, rose in eminence and

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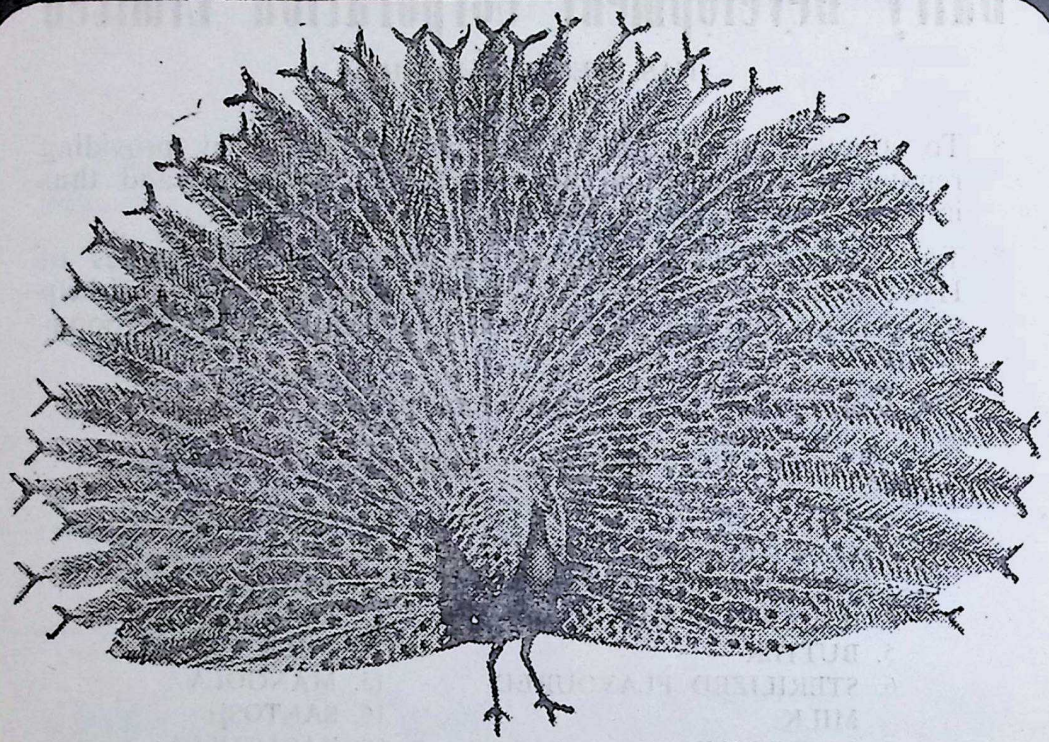

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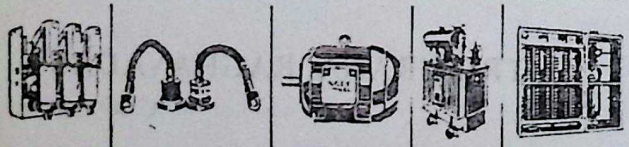

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OBSERVATIONS OF EARLY ARAB TRAVELLERS

The knowledge of India which had reached the Islamic world is reflected in many writings of the early Islamic period. During the 7th and 8th centuries many Arabs travelled to the coast of Gujarat, the Gulf of Cambay and the Malabar Coast. They acquired information regarding Indian religions, people, animals and various other aspects. Things unusual struck them and many unbelievable things came to be accepted. One of the early writers whose writings contain interesting accounts of India was al-Jahiz. He was born in Basra in about 776 A.D. and moved to Baghdad in about 815 A.D. where he began writing a large number of works dealing with theology, philosophy, sciences and BELLES-LETTRES *basing himself on the information gathered by him orally or in writing from others and on his own observations . . . To support his theory, he wrote: "As to the Indians we find them at the first place in astronomy, mathematics — they notably possess the Indian numerals — and medicine; as for the latter, they are the ones to own its secrets and owing to it they practise wonderful treatments. They are able to cut statues, carve painted figures . . . they have the game of chess which is the noblest game and demands high sense of organisation and intelligence; they have admirable music and the* KANKALA, *that is a one-stringed instrument which replaces all the strings of the lute and the cymbal; they know various dances . . . magic, fumigations . . . They have a script which can represent the sound of all the languages, as well as various numerals. They have much poetry, long discourses, deep knowledge of philosophy and* BELLES-LETTRES*: it is from them that the book of* KALILA WA DIMNA *comes. They are clever and brave, and have more qualities than those of the Chinese. They have beauty, charm and temperateness; their women became proverbial. It is in India that astronomical calculations originated and later were taken by other nations. When Adam came down from Paradise, he went to their country.*

— ARJUN DEV.

became an important trade centre. Its importance in the subsequent times increased since it dominated the trade routes after the decline of the south and the decay of Byzantine shipping in the Red Sea.[9] Merchants from east to west met at this place and took away merchandise through this part of the world and in these transactions the Arabs acted as the active intermediaries. Besides, the kingdom of Hadramaut conveyed Indian goods to the Nabateans, i.e., the Arabs of the Suez and the north-west of Arabia, who served as an intermediary between India and Rome and exerted great influence on the Red Sea coast up to Leucercome and also up to Euphrates along the borders of Syria and Arabia. During the first two centuries A.D. Petra was the seat of commerce, and an emporium of Indian commodities.[10]

The trade ties between India and Arabia strengthened in the later period. The post-Harsha period witnessed the development of many new arts and sciences.[11] The Arabs under the Islamic revolution spread over the large part of the world and started functioning as an important intermediary between the East and the West and Baghdad became a centre of commercial activities long before it was made the capital of the eastern Caliphate by the caliph Mansur [12]. Consequently, the city of Ubla (ancient Apologos), situated at the confluence of Euphrates and Tigris, gained much importance and became an attractive emporium of Indian commodities. Also there were

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many markets and godowns of Indian *saj* (*sagwan*) woods which was used in ship-building.[13] Indo-Arab trade gave rise to many new ports and cities such as Basra and Siraf. As said earlier, the former became such a big centre of Indian trade that the people named it as 'Gateway of India.'[14] Initially the Indo-Arab relations, were largely commercial. But, later on, gradually, there also grew cultural and religious links.

Materials of Export to the Arab World

Among the important Indian commodities imported by the Arabs were swords, iron, ivory, pearls, jewels, teak, wood, cane, bamboo, camels, Sindhi fowl, velvet, cotton and silken textiles, camphor, sandalwood, mushk, *'itr, tody,* ginger and a variety of spices and various kinds of medicines. Mas'udi and Bushari, have recorded that fine shoes of Cambay (Kanbarat) were imported in abundance and were very much liked by the Arabs.[15] Abi Dulf Musir bin Muhil who visited India in A.H. 331 (942-43 A.D.) records that from Travancore (Madras) was imported earthenware called Ghazayar and was known as Chinaware in Arabia.[16] Besides, the Arabs imported a sort of poison which was named as *besh* by *Qazwini.*[17] *Besh* is nothing but a corruption of the Sanskrit word *Visa,* meaning poison. Sulaiman, the merchant traveller who visited India in the eigth century A.D. informs as that extremely find Indian cotton cloth which could pass through a small finger ring was imported by the Arabs and distributed throughout the then known world.[18] According to Mas'udi peacocks were very much liked by the Arabs and a large number of them were carried to Iraq for breeding purposes. But those born there were devoid of Indian beauty and attractive colours of plumage.[19] The Arabs also imported black salt from India in a large quantity.[20] In the early Islamic period Indian merchants increasingly dominated the Arab markets and gradually established their own supply centres. This resulted in the opening of many new bazaars of Indian merchandise, the most important being those at Dubai, Oman, Sana's Ma'arib, Qasr Ghamdan and Najran. There grew up four chief centres of sea-trade with India, namely Ubla (Basrah), Suhar Jas (Bahrein) and Aden. Indian commodities became so popular in Arabia that some of the items were abundantly consumed and, in course of time, they acquired a permanent place in the Arabic language, idiom and literature. A few of them are adopted in poetry and poetic expressions connecting certain emphatic adjectives. Indian swords of different varieties were variously termed as *Saif al-Hind, Hindi, Muhannid, Hiduani, Handuwani.*[21] Likewise, Indian spears and light straight bamboos were very much adored.

From time immemorial the Arabs had a great liking for scents and perfumes and they were enamoured of the Indian *mushk, henna* and *ood* and these were popularly known as *Hindi.* There were certain goods which were Arabicised because of their common use, as *kafur (kapur), zanjbeel (zanjbeer), filfil (pippal), saj (sagwan), qust (kustha), dazi (tari),* and *quaranful (karnaphool).* Besides, the fowl of Sindh was a favourite dish of the Arabs, who gave a particular name *dujaj-Sindhi,* to add distinction to it. Similarly, imported textiles from Sindh were designated as *musannidah* by the Arabs to distinguish them from the other varieties of cloth. The cloth used for *bed-sheets, lungis,* and *tahmads* were imported from Sindh in large quantities. Further, it is really interesting to know that our Hindi words *pot* and *kurta* were adopted by the Arabs as *fot* and *qurtuq.* The love of Arabs for Indian commodities was so much that they used to name their favourite fair daughters as *Hinda* and *Saifi-Hindi,* after their dreamland — India.

Indians Settled in Arabia

The Indians used to go to Arabia in pre-Islamic periods and some of them permanently

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settled there. They seem to have migrated in different stages. Some of them were accompanied by their women. The Arabic histories record some of them as *Zut, Meid, Siyabajab, Ahamira* and *Aswirah*. The *Zuts* have been identified as Indians who had migrated to Arabia in the ancient times. They have been described as 'of swarthy complexion and marital people of Indian origin.'[22] There is evidence to show that the jats joined the Iranian army and later permanently settled in the coastal area of Basrah and Bhrein.[23] The fourth Caliph Ali, appointed the jats in charge of the entire Muslim treasury at the time of the famous battle of Jabal.[24] Later Amir Mu'awiya rehabilitated them in the coastal cities of Syria and Walid bin 'Abdul'-Malik took them to Antakiya (Antioch) where they settled permanently.[25] Further, we are informed that the jats were settled in Iraq and Arabia, and 'Aisha, the beloved wife of the Prophet was treated by a jat physician who cured her.[26]

Similarly, the Meid, essentially the Indian sea pirates of the western coast, joined the Iranian army and subsequently settled in Arabia and according to Syed Sulaiman, Nadvi, they were employed by the Arabs as guards of their ships and boats.

Among the third group of Indian settlers were the Siyabaja or Sibabaja. They were specially employed as the auxiliary force on the Arab boats and merchandise-laden ships during voyage on the high seas. *Lisan-al-'Arab* describes them as "strong and brave" Indians.[27] They were also employed as jail wardens. It is learnt that these Indians were harmoniously integrated in the social and cultural life of the Arabs and they have been praised in Arabic poetry as "dependable protection from these people that the Arabs successfully carried their maritime trade and occupied a place in the history of the middle ages. There was yet another class of Indians in Arabia which was known as *Ahmara* or *Hantra*

ALBERUNI DILATED UPON ALL ASPECTS OF LIFE IN INDIA

The greatest Muslim scholar to write on India, and one of the most profound scholars of all time, was Abu-Raihan Muhammad Ibn Ahmad Alberuni. He was born in 973 A.D. in Khwarazm, (modern Khiva) and, after the conquest of the area by Mahmud of Ghazni, was brought to Ghazni along with a number of other learned men in 1017 A.D. He was familiar with a great deal of literature on India before he came to India. In India he stayed at different places, studied Indian religions, science and philosophy, society, customs and manners, geography, with the help of Indian scholars, and wrote his great work, KITAB UL HIND *on India. His other well-known works are a comprehensive encyclopaedia on astronomy entitled* QANUM AL-MAS'UDI *and the* CHRONOLOGY OF ANCIENT NATIONS. *His work on India is a profound anthropological work . . .*

— ARJUN DEV.

"the red-clad people from Sind," most probably due to their saffron-coloured robes. According to *Tarikh-i-Tabari,* some of the Ahmaris were renowned commentators of religious philosophy during the first Caliph Abu Bakr Siddiq. Since they were engaged in cholastic pursuit they must have interpreted Buddhist philosophy to the Arabs.[29]

Moreover, the Arabs appointed many Sindhis as their cooks for their food preparations were unsurpassed. Jahiz adds that it was a matter of pride for the Indians that the Arabs preferred a sindhi in matters of accounts and banking. These Sindhis were preferably appointed treasurers and cashiers by the Arabs and Rumis and Khurasanis were never given the keys of the treasures. These people were found most honest and were supposed to be auspicious for treasurer's job.[30]

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Besides, there were the *Aswiras* who were most influential among the Indian settlers. The term *Aswira* was derived from the Sanskrit word asvavara and meant a cavalryman.[31] They occupied high positions in the Iranian Army and adopted Iranian fashions although they preserved their Indian identity for quite sometime. The Arab poets eulogised their courage and bravery.[32] Thus these Indians were not confined to one place but formed a sizable population which was settled in different places including the cities of Yamana, Najran, Mecca and Medina.[33]

We learn from the *Tuhafatu'l-Mahajirin*[34] and *Jawam'ul Hikayat* that Indians welcomed the Arab merchants and gave land in the suburbs of many important towns where they could build their houses, mosques, store-rooms and grave-yards. To this group also belonged the Mappilas or Mopalahs of Kerala who settled in India long before the Muslim invasions. Besides, in 714 A.D. many Iraqis fleeing from the high-handedness of Hajjaj bin Yusuf, came to Konkan and settled there.[35] According to Mas'udi thousands of Muslims from Basra and Baghdad migrated to Symore near Bombay and made it their home.[36] This influx of people must have revolutionized Indo-Arab relations.

Historians' Account

Among the famous Arab travellers who visited India and left historical accounts of their travels were, Sulaiman the Merchant. Abu Zaid Sirafi, Abu Dulf bin Muhalhil, Buzurg bin Shahryar, Mas'udi, Ishtakhari, Ibn-i-Hauqal, Muqaddasi, al-Biruni and Iban-i-Battuta. A study of their records reveals the amount of appreciation of the Arabs for Indian art and sciences and their influence on the Arab civilization. It will be of interest to quote from some of these records.

Abu 'Umar Jahiz of Basra, a distinguished Arab philosopher and scholar (d. A.H 225/ 868-69 A.D.), who was one of the great admirers of Indian art and literature, paid his tribute in his *Risalat-i-Fakharu's saudan 'alal-Baidan* in the following words :

"I have found Indian people extremely advanced in astrology (*jyotis*) and mathematics (*hisab*). They have got a particular type of Hindi script. They occupy very prominent position in the field of medical sciences and possess such secret knowledge that they can cure serious incurable diseases. They are excellent in carving stone statues, making coloured paintings on the *mihrabs* (niches) of the buildings. They are the inventors of the *shatranj* (chess) which is one of the best intellectual games. Their swords are extremely fine. They are fond of swordsmanship and are masters of this art. They can neutralise the effect of poison by their *mantras*. Their music is attractive and one of their musical instrumen's is made of Kadu and one string (wire) which serves the purpose of both *sitar* and *jhanjh* at the same time. It is called Kankla(?). There are many types of Indian dances which are very popular."[37] I have not been able to identify this name but the description seems to be that of the famous *ektara* which is still common in India.

Y'aqubi (d. A.H. 234 or 897 A.D.) the famous Arab historian refers to Indian achievements in these words :

"The Indians are men of science and thought. They surpass all other people in every science ; their judgement on astronomical problems is the best. In the science of medicine their ideas are highly advanced. And a large number of other books which are too many to be mentioned."[38]

Astronomy and Geography

India's greatest contribution to the Arab civilization was the introduction of technical knowledge and scientific ideas to the West Asian countries. The Arabs achieved remarkable progress in maritime trade, knowledge of geography and chemistry by virtue of their study of Indian astronomy and mathematics.

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They had a division of the ecliptic into twenty-seven or twenty-eight parts,[39] suggested evidently by the moon's period in days. And it is certainly borrowed by the Arabs from Indians.[40] From India went two important works namely the *Brahma-sphuta-siddhanta* (better known to the Arab world as *Sind-Hind*) and *Khanada-khadyaka* (known as *Arkand*).[41] These books reached Baghdad in A.H. 154/771 A.D. through Indian scholars who helped Al-Fazari and Y'aqub bin Tariq in rendering them into Arabic. It is said that in 773 A.D. an Indian astronomer inspired the Caliph Mansur for the study of Indian astronomical works.[42] And the Caliph was extremely impressed by Indian astronomy. A later influx of Hindu learning in the same direction was the intellectual influence exercised by the ministerial Barmak family under Harun ar-Rshid. Notable Indian influence is evidenced from Al-Fazari's *Kitab-uz-Zij* ,tables) compiled in the second half of the eighth century A.D. The Cupola of the earth (*Qubbatu 'l Ayin*) recorded as *Arin* which according to Kramers is a corrupt reading of Ujjayini (Ujjain)[43] and points to the direct Indo-Arab contact in the field of astronomy.

Translation Bureau Established

In the time of Caliph al-Mamun, the real scientific age of the Arabs began. Mamun's (813-833 A.D.) liberal patronage harnessed the advancement of science along with all branches of learning. The great 'Translation Bureau' (*Baitu'l Hikmat*) had already been established under Harun ar-Rashid where learned scholars and translators of all nationalities and religions were employed for rendering books on scientific subjects into Arabic.[44] The writings of the ancients were collected from all countries regardless of caste, and translators were paid the weight of the books in gold.[45] Among the translators were two well-known Indian scholars, namely, Manka and Ibn-i-Dahan (Dhan or Doban) who rendered valuable services for translating Indian scientific works into Arabic. Moreover, with the help of Indian scientists astronomical observatories were established in 803 A.D. at Baghdad and Damascus which produced real works on astronomical and geographical subjects. And it was Indian astrology which flourished at the court of Baghdad. It was the growing need for accurate observation of the moon, and the direction of the prayer that made the Arab Muslims interested in astronomy. And within a short span of time, they equipped themselves with the knowledge of astronomy and geography, by studying scientific works of the ancients. But what was borrowed from India was more important and conclusive.[46] Muhammad bin Musa al-Khwarizmi at the instance of Caliph, prepared an abridgement of *Sind-Hind,* and translated Brahmagupta's *Siddhanta.* Subsequently, Ya'qub bin Tariq incorporated in his *Tarikh-al-Aflak,* principles of Indian astronomy.[47] A little later Arya Bhatta's and Varahamihira's works on astronomy were also studied and incorporated into the Arab's scientific literature.

The Arabs observed diligently, designed new instruments and displayed more practical activity than did the Greeks. The Baghdad school represented the Indian scientific approach and spirit. After the decline of Baghdad in the tenth century A.D. many works of the Indian astronomer-geographers centred around the Buwaihid courts. In the same period, Sa'id al-Andalusi a Toledan astronomer and historian of science; for his *Kitab-i-Tabaqat al-Umam* (The book on categories of nations) borrowed material from Indian scientific works. But the second half of the eleventh century A.D. is significant in the history of mankind as a period of great intellectual renaissance in Arabia and Persia. In the advancement of all aspects of astronomy and geography, stands out the dominating figure of Abu Raihan Muhammed ibn-i-Ahmad Al-Biruni (973-1048 A.D.) who was one of the very greatest

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scientists of Islam.[48] Once he wrote : "I do not scorn to accept truth from whatever source I can find."[49] Having a command over the Sanskrit language he exploited the best sources of Indian sciences including mathematics, astronomy and chronology. He described the earth, its axis and its movements, and threw much light on the Indian contribution to the general geography of India.[50] The theory of the movement of the earth was apparently borrowed by Al-Biruni from Arya Bhatta, who in the fifth century A.D. suggested that the earth revolved round the Sun and rotatel on its axis.[51] His *Qanunal-Mas'udi* (compiled in 1030 A.D.) is the most important work on astronomy which is largely based on Indian astronomical ideas. He also utilised the knowledge of Indian geology and minerology.[52] Besides, Al-Biruni translated *Surya-siddhanta* of Varahamihira. To this period also belonged the celebrated scientist, astronomer and physician Au 'Ali Sina (A.H. 428/1036 A.D.) who advanced the knowledge of physics and astronomy with the help of Indian and Greek sources.[53]

Mathematics

An important contribution of India to Arab civilization was mathematics.[54] The Arabs borrowed extensive as well as intensive knowledge of mathematics from India in as much as they named this discipline as *hindisa* (pertaining to India).

The mathematician or engineer is called in Arabic a *muhandis* (i.e., expert in mathematics), apparently derived from *hindisa* or Indian mathematics. The Arab writers translated many important Indian works on algebra in the eighth century A.D. One of the greatest tools of civilization is the sign of Zero — the foundation stone on which all our mathematics rests. It is certainly an Indian invention.[55] The Arabs borrowed the decimal system from India and revolutionized mathematics.[56] They introduced it in Europe in the twelfth century A.D. In the field of algebra and trigonometry, Indians were pioneers from whom the Arabs borrowed their knowledge.[57] Muhammad Ibn-i-Jubair Al-Battani studied the Indian use of ratios since the jaigent from Arya Bhatt's geometry and introduced them among the Arabs. Scholars like Al-khwarizmi, Ibn-Washiya and Abu Mash'ar, incorporated the knowledge of Algebra and other branches of Indian mathematics in the Arab sciences. They are also credited with introducing to the European world the value of which the Indians equated with 3.2277 and 1.4159.[58]

Religion

Generally the Holy Quran is popularly believed to contain Arabic words alone; but apart from Persian, Syriac, Coptic, and other words it also includes Sanskrit words. According to Sulaiman Nadvi at least four Sanskrit or Hindi words have been frequently used in the *Qu'ran* s *'ambar, mushk* (i.e. *kasturi*) *zenjabil* (ginger) and *kafur* (Camphor or *kapur*).[59] Certain scholars have pointed out that the name of Buddha is also mentioned in the Qu'ran as Fil-Kifl (of Kapil, i.e. belonging to Kapilvastu) along with our prophets such as Moses, Abraham and Jesus. The other Hindi words which are largely used in secular Arabic literature are : sandal (*Chandan*), *tanbul* (betel or *tambula*), *faranfal*, (*karnaphul*) or clove, *nilofar, bel, jayafal, itrifal balilah, halia, kaifas, shit (choint), nariil (narikela) ambuj* (*ama*), *fulful* (*pippali* or pepper), etc.[60]

Buddhist Influence on Muslims

Buddhist influence on the Muslims increased during the Abbasids. Their ministers were known as Barmaks or Barmakis. Originally they were Buddhists and heads (*pramukha*) of the Nava-Vihara at Balkh which, according to *Masaliku'l-Absar-fi-Mamaliku'l-Amsar* of Al-'Umari, was founded by an Indian king. The last Barmak was brought up in India and received his education in Kashmir before he was appointed Minister at the court of Baghdad[61] which had become a centre of

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Hindu learning. The name of the city itself is of Indian origin for *Bagh* is Sanskrit *Bhaga* means God, *da* in Sanskrit means "to give" and hence Baghdad is the "gift of God".[62] It was founded and built by Caliph Al-Mansur in A.H. 145 (762-63 A.D.) and was designed on a scientific basis with the help of Indian engineers and architects. It was one of the first Muslim cities which was circular in plan.[63] Thus, India seems to have influenced Arab town planning also.

Buddhism had certainly influenced Arab's religious thought as stated above. Many Buddhist texts (*Jatakas*) were translated into Arabic and Asvaghosa's *Buddhacharita* was edited and modified by Arab writers. Thus the legend of Sakyamuni Gautama the Buddha entered into the religious thoughts of the Arabs.[64]

According to Islamic tradition, Adam, the first man and prophet, descended on Indian soil from heaven, and received here the first Divine Message from God.[65] The Muslims also believe that Adam's eldest son *Shith* is lying buried at Ayodhya. Besides, we find many similarities in the religious practices of Arabia and India. The Islamic *sijda* (prostration), *ahram* (garb of worship during the Haj), *tawaf* (circumambulation) of Ka'ba have close resemblance to the mode of worship of the Buddhists. It might have been one of the reasons why the Prophet said: "From India comes the divine fragrance to me."[66] The Chaitya arches may have been responsible for the development of the *mihrabs* of early mosques. In so far as the religious thought is concerned India's contribution to the development of Muslim mysticism is beyond doubt. Nazzam, Ahmad, Fadl al Hudaibi and Amr bin Bakr al-Jahiz, introduced the ideas of beatific vision', the goal of Hindu search for God.[67] The works of Jahiz are influenced by Indian thinkers and *yogis*. The celebrated Safi Mansur's revolutionary declaration *Anal-Haq* (I am the truth) is the literal rendering of the Upanishadic Mahavakya *So'ham asmi*.[68] He is said to have visited India and upheld the doctrine of *hulul*, i.e., the incarnation of the divine in man. A venerated lady Rabia Basari also followed the Mansur's doctrine and attained high spiritual position. Another Sufi, Bayazid Bistami learnt the doctrine of Nirvana, *fana*, from a Sindhi mystic. Thus, it may be observed that most of the doctrines and practices of Vedanta, of unity, *aikyam*, *Wahdatu'l-Wajud*, of spiritual journey, *patha*, *suluk*, of realization of Truth through four stages — *jagrat*, *svapna*, *supta* and *turiya* or *nasut*, *jabrut*, *malkut* and *lahut* of meditation, yoga Zikr of physiological discipline, *pranayama*, *habth-i-dam*, etc. were incorporated in Islamic Tasawwuf and led to the development of different Sufiistic orders.[69] The Madariya or bi-shar'a sect, founded by Badi'ud-Din Madar a native of Arabia, was dominated by Indian features.[70]

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35 Dr. Mohan, '*Al-Itaqat al-Hinduth-al-Arabituh fi qadim Al-Zaman*' (Indo-Arab Relation in Ancient Times), *Thiqafatu'l-Hind* (Arabic), New Delhi,, Vol. XVII, No. 2, 1966, p. 42 ff; *Prachi-Jyoti*, Vol. V, part 2 (December, 1967), p. 415.
36 *Ibid.*
37 Ma'sud 'Ali, *op. cit.*, pp. 4–5.
38 *Ibid.* p. 145–147.
39 This Zodiac was fixed in the Epic Period, about 1200 B.C. cf. Romesh Chandra Dutt, *Later Hindu Civilization*, Calcutta, 1965, p. 104, f. n. 2.
40 *Ibid.* p. 104.
41 Datta and Singh, *History of Hindu Mathematics*, pt. I p. 83; Nafis Ahmed, *Muslim contributions to astronomical and mathematical geography, Islamic Culture*, Vol. XVIII, April, 1944, p. 168.
42 A. Pannekoek, *A History of Astronomy*, London, 1961, p. 165.
43 *Encyl Islam, Suppl.* No. 1, p. 63; Nafis, *op. cit.*, p. 169.
44 Shibli Nu'mani, *AlMamun*, 3rd edition, pt. II, p. 164.
45 *Ibid.* p. 170.
46 Pannekoek, *op. cit.*, p. 165.
47 Nafis, *op. cit.*, p. 170.
48 G. Sarton, *Introduction to the History of Science*, Vol. I, Baltimore, 1927, p. 707; Al-Biruni, *Al-Qanuni'-l-Mas'udi*, Vol. I, Hyderabad, 1954, Introduction, p. 1.
49 *Ibid.*
50 Nafis Ahmad, *Geography of India, The Calcutta Geography Review*, March and Sept., 1943, Nafis, *op. cit.*, p. 174.
51 Basham, *op. cit.*, p. 493.
52 Islamic Culture, *op. cit.*, p. 174.
53 *Ibid.*
54 For details see *Tarikh-ya' qubi*, Vol. I and cf. Mas'ud '*Ali op. cit.*, 125.
55 Ya'qubi, *Tarikh-i-ya' qubi*, Vol. I of Masud' Ali, *op. cit.*, p. 125.
56 The Arabs, *op. cit.*, p. 190.
57 R. C. Dutt, *op. cit.*, p. 108.
58 Tara Chand, *op. cit.*, p. 19, but Arya Bhatta arrived at a "remarkably accurate value of π viz. 3.1416", cf. R. C. Majumdar, *The Classical Age*, Bombay, 1954. p. 322.
59 Nadvi, *op. cit.*, p. 61.
60 Maulvi Mahesh Prasad, 'Presidential Address', *Proc, and Transactions of the All India Oriental Conference*, 15th session, Bombay, Nov. 1949, p. 231.
61 Ibn Faqih Hamadani, *Kitab'ul-Buldan*; cf. Masud, Ali, *op. cit.*, pp. 164–165; Nadvi, *op. cit.*
62 Tara Chand, *op. cit.*, p. 18.
63 Shibtli *op. cit.*, part II, p. 140.
64 Tara Chand, *op. cit.*, p. 20.
65 Mansur Siyuti, *Tafsir*, Vol. I, Cairo, p. 55; Azad Bilgirami, *Subahtul-Marjan*, Vol. I; cf. Navdi, *op. cit.*, pp. 2–3.
66 Nadvi, *op. cit.*, p. 3.
67 Tara Chand, *op. cit.*
68 *Ibid.*
69 Tara Chand, *op. cit.*, p. 20.
70 Abidi, *op. cit.*, p. 31.

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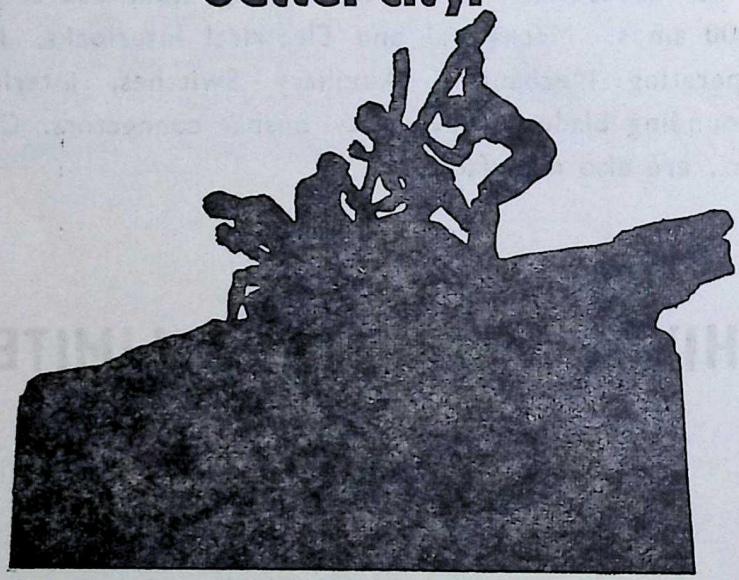

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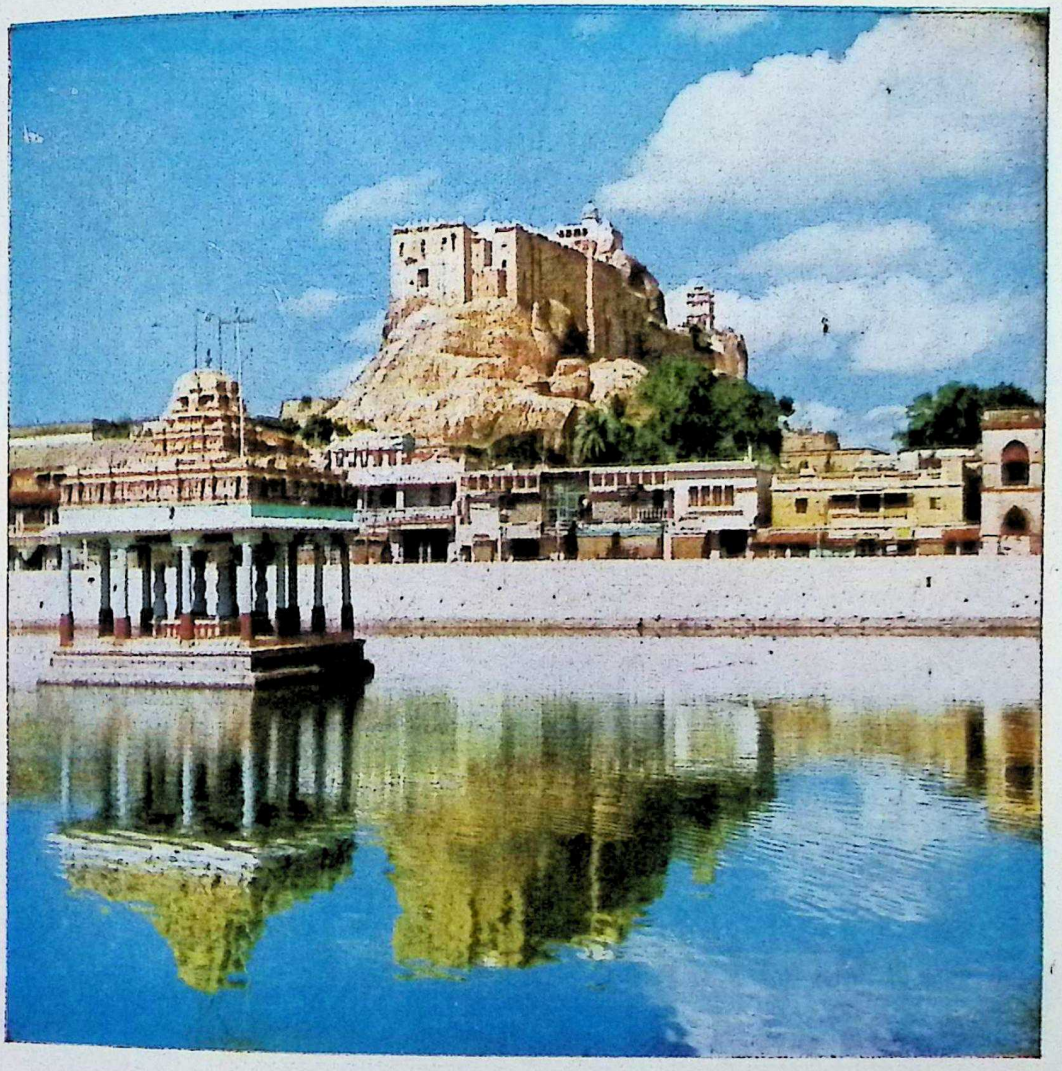

THE ROCK FORT TEMPLE,
TIRUCHIRAPALLI

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ARULMIGU THAYUMANASWA[illegible] TEMPLE

ROCK FORT, TIRUCHY-2. Phone: 24621

Tiruchirapalli is one of the important nerve centres in the State of Tamilnadu and this unique Rock Fort temple in synonymous of Tiruchirapalli and Saint Thayumanavar

The Rock is 273 feet high with 417 steps leading to the top. The major portion being roofed over with granite slabs. It bears on its summit a small temple enshrining "Pillaiyar" or "Ganesha" commonly known as Uchi-pillaiyar. With a bird's eye view of the land-scape from top one finds himself in peace with all noble thoughts and findings.

There is good evidence to show that the Pallava King Mahendra Varma who lived in the 6th Century A.D. excavated the cave temple in the Rock.

The very construction of this magnificent temple on the rock hill in those days in the absence of present day machinery and engineering skill is indeed a marvel. The structural soundness synchronising with architectural and sculptural features is noteworthy.

The princely devotees of Chola and Pandyan Kingdoms and especially the dynasties of Vijayanagaram and Nayaks in the 9th, 13th, 15th and 16th Centuries A.D. respectively were responsible for the construction and maintenance, though the origin of the temple is prehistoric and lost in antiquity.

Out of the western half of the rock there rises a magnificent temple, inside which are grand palatial shrines for Siva, Arulmigu Thayumanaswamy, and his consort, Arulmigu Mattuvarkuzhalammai. The gold-plated dome of Siva shines brightly in the sun all day long and at night the lights of Ganesa's shrine on the top are visible like stars from afar.

STORY OF UCHIPILLAIYAR:

The Mythological version is that with the permission of Lord Rama, Vibeshnar, during his return to South, gave the idol of Ranganathar to Lord Vinayagar, who appeared there in the garb of a Brahmin, and left for a while for attending his daily ablutions. Vinayagar after keeping the idol for some time put it on the ground and came and stayed on the top of the Rock. He went in search of the Brahmin, but he only found Lord Vinayagar on the top of the Rock. And it is said that he also made a hit on the head of Vinayagar. Only thereafter, it is said that Sri Renganathar temple was constructed at Srirangam. And there is a statue to evidence this legend, in the 16 pillar Mandapam.

The pride of Tiruchirapalli is the Rock and the inspiring temple on its summit.

T. CHIDAMBARAM, B.Sc., B.L.,
Executive Officer.

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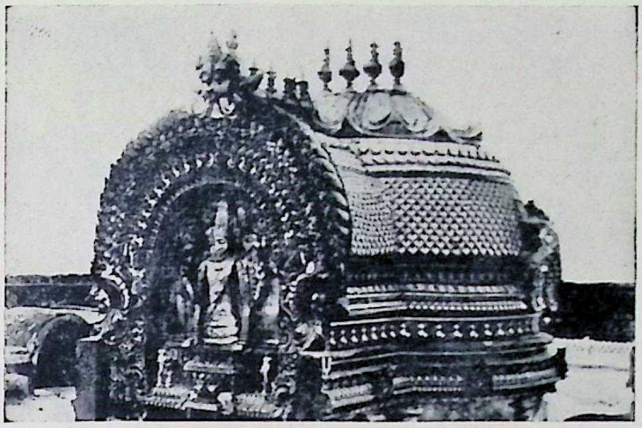
SRI RENGANATHASWAMY DEVASTHANAM

SRIRANGAM, TIRUCHY-6.



This is the most ancient temple in India and nearly two thousand years old. Of the 108 Vaishnavite holy temples in India, this is considered the most sacred. 11 out of 12 Alwars of Vaishnavite cult have sung in its praise. This is known as "Boologa Vaikundam". It is at this holy shrine that the saint Andal, Thiruppanazhwar, Bibi Nachiar, and host of others obtained the feet of Lord Renganatha. The great saint Sri Ramanuja otherwise called *bhasyakarar* was himself managing the administration of this temple during his life time. Thus by worshipping Sri Renganatha, one can achieve not only his desires but also secure *Moksha* at the end.

IMPORTANT FESTIVALS:

Vaikunda Ekadesi	December
Chitrai Car	April
Thai Car	January
Theppam	February
Goratham	March

DHARSAN TIMINGS:

6-15 to 7-15, 8-15 to 11-45 a.m. and
12-30 to 1-00, 2-00 to 6-00, 6-45 to 9-00 p.m. only.

Lot of Thiruppani works to the tune of about 13 lakhs have been taken up and are nearing completion. All pilgrims and sevarthees are requested to donate liberally for the sacred and noble cause of renovation of this holy temple.

Samayapuram is situated about 10 km. from this holy temple and goddess Mariamman Temple, famous in South India is located there and administered by this devasthanam.

IMPORTANT FESTIVALS:

"Poochorial"	March
Theppam	January & April
Car Festival	April

Seva Timings: 5-30 a.m. to 9-00 p.m.

Accommodation: Devasthanam cottages and rooms are available at Samayapuram and two suits are available at Srirangam. Pilgrims and public are requested to visit the above shrines and get the blessings.

Temple Authorities.

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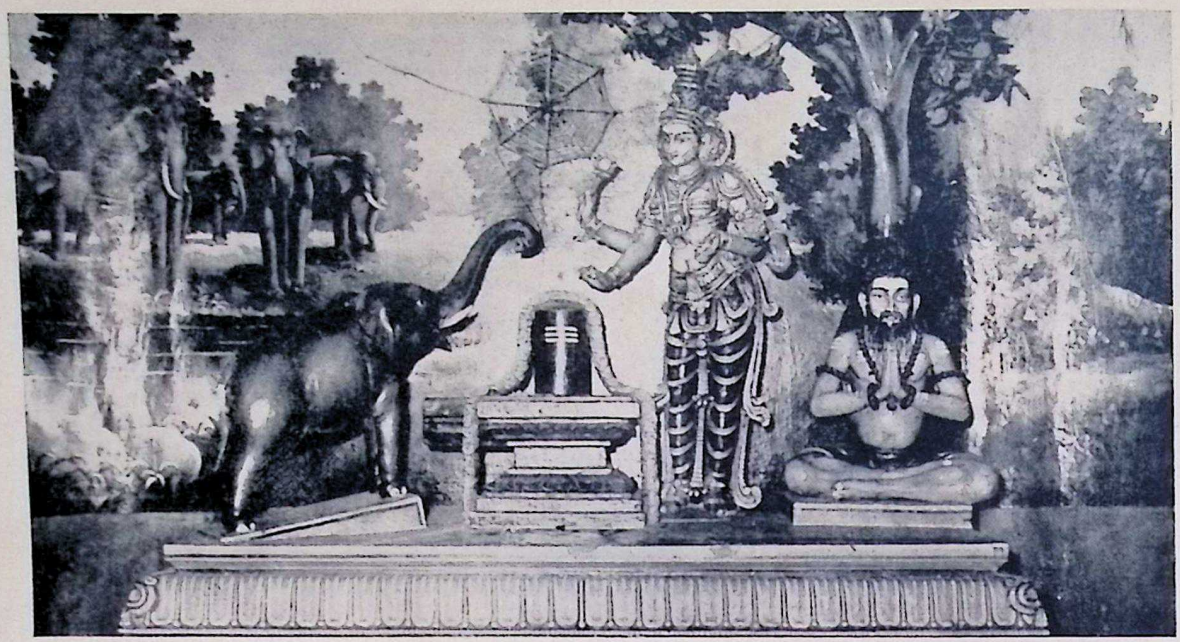

SRI JAMBUKESWARAR AHILANDESWARI TEMPLE

THIRUVANAIKOIL, TIRUCHIRAPALLI TALUK.

THIRUVANAIKKA (JAMBUKESWARAM)

Thiruvanaikka or the "grove or forest of elephants", three miles north of Tiruchi, one mile east of Srirangam and on the north bank of river Kaveri is celebrated for its temple called Jambukeswaram. It is one of the five element shrines or *Pancha Bhoota Stalams* renowned for the worship of Siva as representing the element of water (*appulinga*). Here, Siva is in the form of a linga in the garbha griha of the temple below ground level and is always surrounded by water. A penitent saint here, swallowed a jamboo fruit with its seed after offering it to God Siva as nivedana. The seed sprouted and became a tree in the very body of the saint. At the request of the saint, Siva took his place as a linga under the tree. Hence, the Siva-linga came to be called Jambunathar and Jambu-lingam. Two Siva ganas were born in this kshetra by a curse, one as a white elephant and the other as a spider. Beholding the linga, the elephant began a daily worship of Siva with flowers and offered a shower of water (*abhisheka*) with its trunk. Hence the shrine came to be called the forest of the elephant (Thiruvanaikka), The spider also worshipped the same linga. Neither the spider nor the elephant understood that the worship of Siva was each other's common motive but mistook each other's intention. One day the spider made its way into the elephant's trunk and bit it frequently. Unable to bear the pain, the elephant dashed its trunk on the ground and fell down dead. Admiring their devotion, God Jambunatha gave them salvation. Malyavan who was the spider of the story, took re-birth in this world, in the royal chola family. The king Ko-chen-Kannan who had prescience or knowledge of his previous birth and service to Jambulinga, began building this temple, with five prakaras. Siva came as a siddhar and erected a prakara evidently the outermost one (the 5th) giving to the labourers Siva's sacred ash (Vibhuti). as wages. Hence this prakara came to be called Vibhuti or Tiruneerittan madhil. The Goddess Sri Ahilandeswari was worshipped by Adi Sankara himself, who decorated the image of the Goddess with two ear-rings or tatankas bearing chakras. In this temple, Ambika is called Akilandanayaki who, by worshipping Siva, had jnanaopadesa from him. The fact that devi worshipped the God is even now remembered in the temple daily-worship ritual by the priest of the Devi temple dressed in woman's attire going to the temple of the God during mid-day puja doing archna to the God.

The God of Thiruvanaikka has been sung in Padmapuranam, in Tevaram, Tiruvachakam, Divya prabandham and later on by Arunagirinathar in Tiruppugazh, by Kalamegappulavar, The twin pulavars Mudusuryar and Ilanjuryar Tayumanaswamigal and Kacchiyappa Muni. There are festivals in this temple throughout the year. *Pancha Prakara Festival* is the important festival, where lakhs of pilgrims congregate.

Executive Officer.

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ARULMIGU MEENAKSHI SUNDARESWARAR THIRUKOIL

MADURAI, TAMIL NADU.

The Madurai City is the ancient Temple City of Pandia Kingdom. It is known as SOUTH INDIAN ATHENS on account of its greatness and beauty. There are festivals in this temple throughout the year. Chitra Poornima is the greatest festival where lakhs of pilgrims congregate. In the Vandiyur Tank with Middle Mantapa the annual floating festival takes place which also attracts large devotees.

"BIRLA VISHRAM" is a Tourist Rest-House near the Western side of the Temple. On every Monday DIAMOND GREEDAM with GOLD KAVASAM adorning Goddess Meenakshi.

Other things of importance in the temple are the thousand pillars Mandapam and the Music Pillars. In the above 1000 pillard Mandapam, one Art Gallery is functioning, to attract the Tourists from all over India and Foreign countries.

Telephones

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Executive Officer's Residence:	...	22119

S. BALASUBRAMANIAN. B.A.,B.L.,
Asst Commissioner/Executive Officer.

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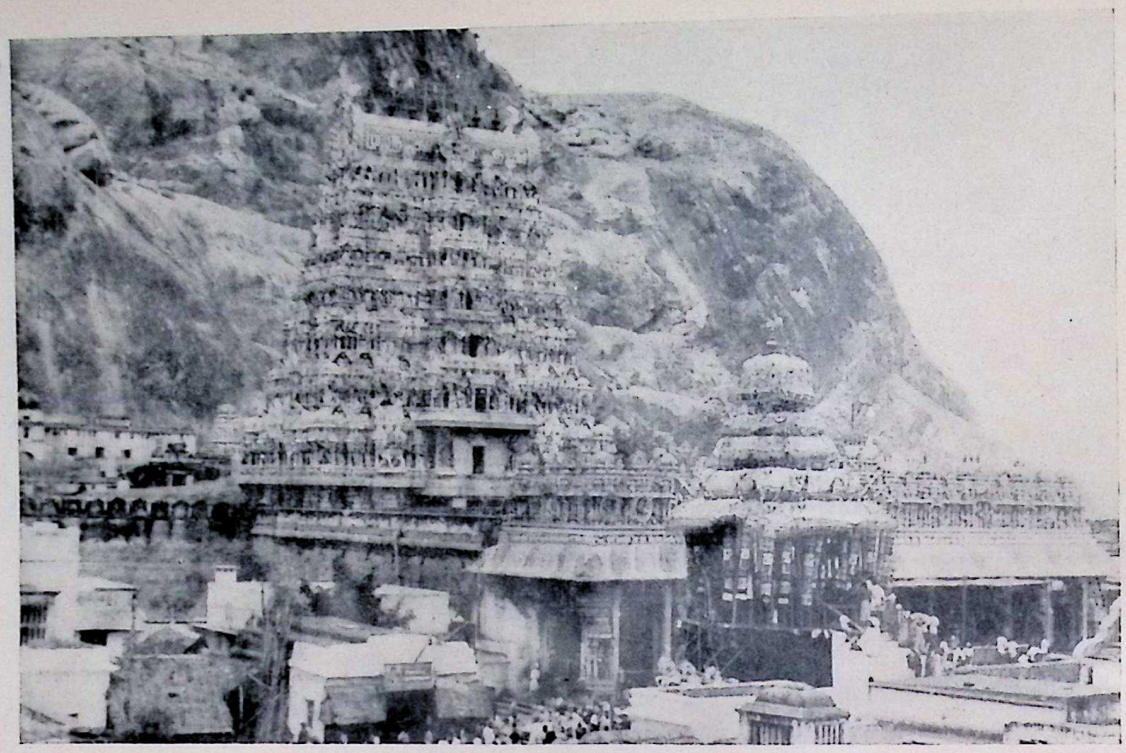

ARULMIGU SUBRAMANIASWAMY TEMPLE

THIRUPPARANKUNDRAM, MADURAI.

INTRODUCTION

Thirupparankundram, five miles south of Madurai is one of the six abodes of Lord Muruga, otherwise called Karthik or Subramania. It is a cave temple. Here, Lord Muruga was wedded to Devayanai, after annihilating Surapadma (Asura).

ANTIQUITY OF THE TEMPLE:

Sri Subramania's temple is at the foot of a hill 1050 feet high. The rock beds in the natural caves of the rock contain fragments of Tamil Brahmi inscriptions which may definitely be dated back to the 2nd century B.C. The fact that Nakkirar, the great sangam poet had sung the glories of this temple proves that the origin of the temple in the Thirupparankundram rock should be traced back to the pre-Christian era.

The present Muruga temple is said to have been excavated by Chamantha Beeman, the military general of the Pandiya king, Paranthaga Nedunchaliyan who ruled in the last quarter of 8th century A.D.

STRUCTURE:

This temple consists of 5 mandapas each one going upwards step by step. The front

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portion of the temple is a very huge hall with forty-eight pillars. These pillars are specimens of sculptural splendour, The Rajagopuram, i.e. the main tower, is 150 feet high with seven storeys. It was constructed by Krishnappa Nayak of 16th century. The second mandapa is the Kalyana mandapa. The Kampathadi mandapa with golden flags which comes next was built by Thirumalai Nayak.

The last one, the Arthamandapa is in the top most place of this temple. There are separate shrines dedicated to Lord Siva, Ganesha, Durga, Subramania and Vishnu. The popular deity here is Subramania. The chief festivals at Thirupparankudram are the Vaikasi Vishagam, (in June), the Kandasashti (October), Karthigai Deepam (November-December) and Coronation festival (March).

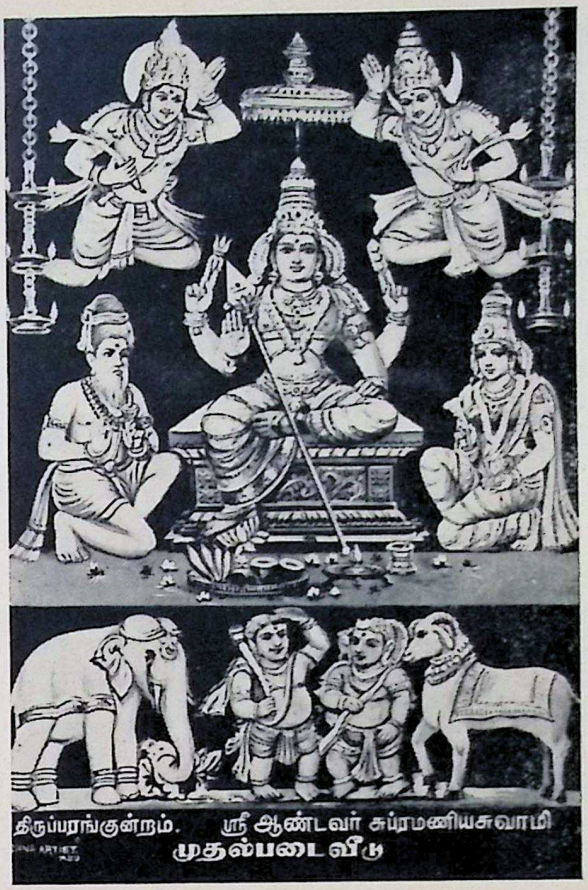
CONCLUSION:

Thirupparankundram temple represents the composite character of Indian culture. It attracts thousands of pilgrims and tourists. Frequent buses ply between Madurai and Thirupparankundram every day.

Sources of Income from Hundi is about Rs. 4 lakhs and by sale of Archana tickets Rs. 3 lakhs and other items about Rs. 5 lakhs. Total Rs. 12 lakhs. The temple has landed properties yielding 500 bags of Paddy.

OTHER DETAILS OF IMPORTANCE:

Hymnists (who sang about Thirupparankundram)—Nakkirar, Thirugnanasambandar, Sundaramurthy Swamigal and Saint Arunagirinathar



Holy Tanks: Lakshmi Theertham and Saravanappoigai.

Sages associated with this sacred place: Parasarar and Vedavyasar.

On the top of the hill, there are shrines dedicated to Kasi Vishwanathar and Lord Muruga. Stone inscriptions are found here.

Temples around: (1) Madurai Meenakshi Sundareswarar Temple, (2) Alagar Koil, (3) Pazhamudirsolai, (4) Thiruvadavur and (5) Thirumurainatha Swami Koil.

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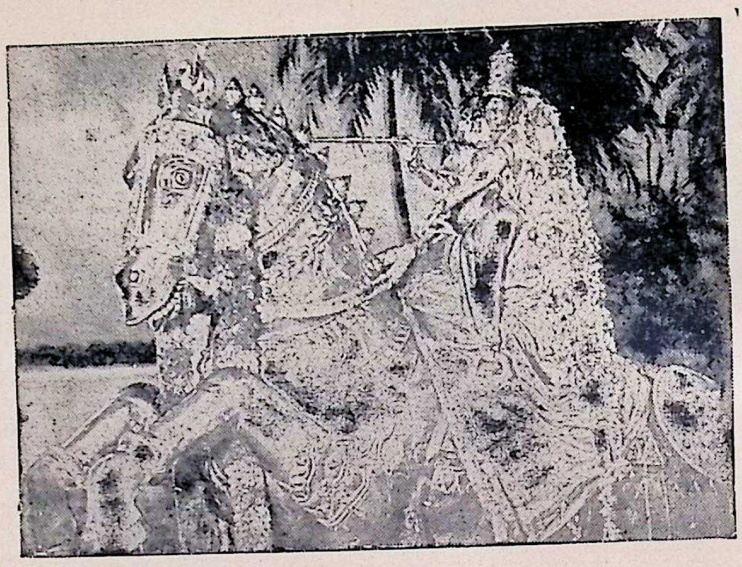
ARULMIGU KALLALAGAR THIRUKOIL

ALAGARKOIL, MADURAI DIST.

This holy temple is situated at Alagar Hills, 21 Kilometres away from Madurai with transport facilities. Popularly known as Alagarmalai is also called 'THIRUMALIRUNJOLAI' because Thirumal (Maha Vishnu) is the presiding Deity here in the name of 'Kallalagar Sundararaja Perumal'. Moolavar Deity Paramaswamy is with Prayoga Chakram on the right hand. This Kshetram and one of the sub-temples Arulmigu Kalamega Perumal at Thirumohur have been sung by six and two Alwars respectively. The important festivals are Chithra Pournami during April-May, and Adi Brahmothsavam, July-August every year. Lord Sundararaja Perumal is taken in procession to Madurai in different Vahanams at the time of Chithra Pournami festival. Deity on Horse Vahanam attracts enormous crowd. More than five lakhs of worshippers congregate in River Vaigai to see and offer prayer to Lord Sundararaja on Horse Vahanam while descending into River Vaigai in the early morning of Chithra Pournami day (Full Moon).



THE DEITY ON HORSE VAHANAM

Nuburagangai, a small falls with continuous flow of water situated at a distance of 4 kilometres from the temple attracts large number of pilgrims and Tourists. There is a black topped motorable road leading to Nuburagangai from the temple. Pilgrims visiting Nuburagangai worship Arulmigu Rakkayee Amman there and also Arulmigu Murugan Temple located in Solaimalai Mandapam.

1. Thiu M. Vellaichamy,
2. Thiru Periyapuliyan *Alias* Ponniah,
3. Thiru K. M. Chellam *Alias* Andikone,
4. Thiru Chittiraiyambalam,
5. Thiru S. Raju.

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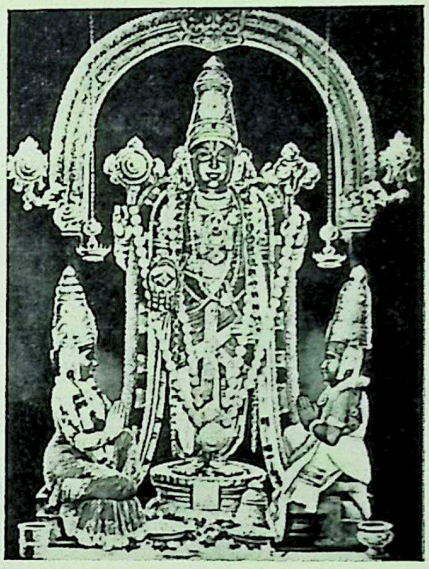
THIRU OPPILIAPPAN TEMPLE

KUMBAKONAM

Thiru Oppiliappan Shrine is Six kilometres off Kumbakonam in Tamil Nadu and the village wherein it is situated bears the same name, OPPILIAPPAN KOIL. In the temple records, He is Sri Venkatachalapathi, believed to be the elder brother of the Lord of Thirupathi. It was the Alwars who called the Lord here THAN OPPAR ILLAPPAN—God without a peer and hence He has come to be popularly called "OPPILIAPPAN".

Oppiliappan Koil is a Prarthana Shrine. It was in response to the Prarthana (Penance) of Maharishi Markandeya that Lord Vishnu with his Conch and Chakra agreed to the defication here to give Darshan to the devotees for all time to come. Tradition has it that *prarthanas* get fulfilled here and so pilgrims flock to discharge their debt of gratitude to Oppiliappan. This is not surprising. Our Vaishnavite saints — Poihai Alwar, Peyalwar, Nammalwar and Thirumangai Alwar have sung soul-stirring *pasurams* (psalms) in ecstatic joy in praise of His lofty personality and benign grace.

It is a recognised practice in many families in South India to do KALYANA UTSAVAM, GARUDOTSAVAM etc. to Lord Oppiliappan before or after a happy event in their family circle. Many devotees opt for a Nithya Aradhana too, wherein on the birth-star day in the year, the entire worship (*aradhana*) for the day to Sri Oppiliappan and His consort Sri Boomi Devi is offered against a lump sum deposit of Rs. 1000/- by the devotees.



OPPILIAPPAN

The Mahotsavam of this temple comes off in Panguni (Palguni) month and the birthstar day of the Lord, Thiruvonam (Sravanam) every month attracts great multitude of worshippers. Thirukalyana Utsavam in *Aipasi* and another Brahmotsavam in *Purattasi* are the other highlights. A huge Kalyana Mandapam is here where during the marriage season thousands get married in the holy presence of the Lord.

It is noteworthy that only salt-free dishes are offered to the Lord here taking the cue from Markandeya Maharishi who did his Prarthana here for years on salt-free diet. This tradition is kept up even today.

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THE GREAT TEMPLE AT THANJAVUR

THE RAJARAJESWARAM TEMPLE OF SRI BRAHADEESWARAR

THANJAVUR

Sri Brahadeeswaraswami temple at Thanjavur is one of the most famous living monument in the world. The temple was built by Raja Raja the Great (985–1014 A.D.) and being still in excellent preservation remains as a most magnificent monument of the power and ability of the early Cholas.

To have conceived a Great Temple in that proportion, to have insured by cautious designing that beauty was not sacrificed to its size and to have built it altogether of a very fine granite from Upana to Stupi in a city far removed from any good quarry of building stone, this is the glory of the Raja Raja and his architects. It is also noteworthy that unlike other temples of the south, the temple was built with all the necessary adjuncts complete in the life time of the founder Raja Raja Chola I (985–1012)

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himself "on a well defined and stately plan which was preserved in till its completion".

The only inscriptional evidence on which to rely about the time when it was finished reads as follows: in "The 25th year of Raja Raja (A.D. 1009-10) on the 257th day of the year the King handed over the copper pot for the finale at the top of Vimanam". It is thus seen that the temple was completed within a period of six years when he was not occupied with great wars.

The Sivalinga of Sri Brahadeeswara is the grandest in existence. The tower over this shrine is named Dakshinameru after the abode of Lord Siva at Kailas the Uthra Meru. The religious rituals of this temple follow the Makudagama.

The Great Vimanam above Sivalinga is of the Dravida style of architecture. It raises to the height of about 216 feet a tower of 14 stories finely decorated with plasters, niches and images of Gods of Hindu Pantheon.

The basement of the structure which supports the tower is 96 feet square. The sikara or Gupolic dome is octoganal in shape and crowns the Vimanam. The Gilded Kalasa over it is 12½ feet height. It is believed that Sikara and Stupi throw no shadow on the ground. The dome rests on single block of granite 25 feet square. Two Nandhis each measuring 6½ × 5½ feet beautify each corner of the stone which is estimated to weigh about 80 tonnes and believed to have been conveyed to the top of the tower by means of an inclined plane commencing from Sarappallam Village four miles from north-east of the city.

The great Nandhi in front of the Swami Sannadhi is a monolith weighing about 25 tonnes measuring 12 feet height 19½ feet length and 8¼ feet breadth. This is one of the biggest Nandhi in the whole of India.

STATUE OF RAJA RAJA CHOLA I

THE FRESCOS

The precious paintings around the Garbhagraha of the first Chola's specimen yet discovered—the ardent spirit of Saivism is expressed in Chola Frescos.

The Saint Karuvurar has sung in praise of Sri Brahadeeswara in his Thiruvisaippa.

The chief festival of the temple is annual Chithirai Brammothsavam of 18 days in April-May. The participation of role assigned to Saiva Samayachars—Appar, Sundarar, Sambandar, Manickavasakar and to Raja Raja Chola is magnificent in the festival.

Thiruvadhirai festival of ten days in December culminating the Arudradarsana, the Vasantha festival in June-July and rest of the periodical festivals of Saivite calendar are being celebrated.

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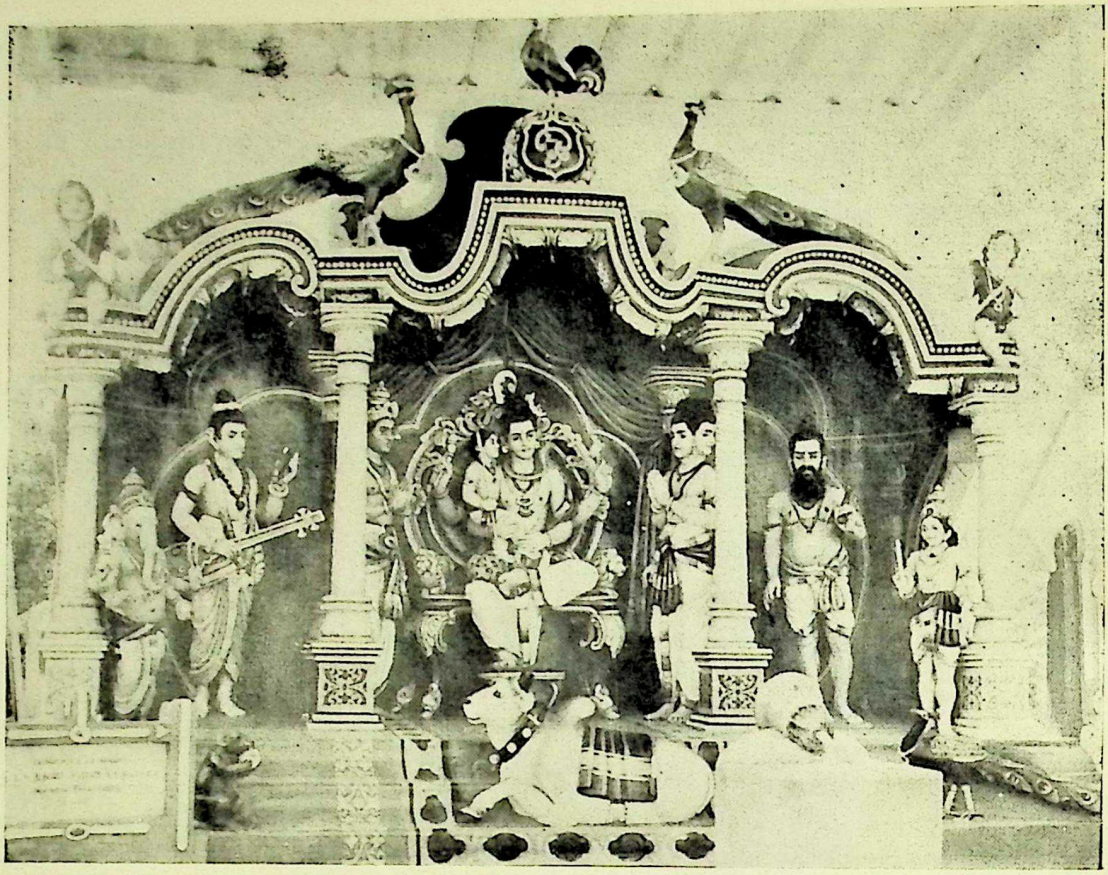

ARULMIGU SWAMINATHASWAMY TEMPLE

SWAMIMALAI, TAMIL NADU

The Lord Sri Swaminathaswamy Temple at Swamimalai, is one of the old Temples in Tamil Nadu. The temple is dedicated to Lord Subramaniya and is built on an artificial hill about 60 feet above the ground level. The main temple is an old architecture and the rest are recent renovations. The presiding deity of the temple is Lord Swaminatha, Among the six important houses where Lord Muruga is presiding under different names—Swamimalai which is otherwise known as Thiruveragam is the fourth house where Lord Siva has taken as a disciple of Lord Muruga, his son while expounding the meaning of PRANAVA MANTHRAM.

Saint Arunagirinathar and Nakkirar have sung about the glory of Lord Swaminatha. The hill temple is connected with the flight of steps represent the Hindu Cycle of Sixty Years and each step represents one Tamil Year.

In the ground floor, there are temples dedicated to Lord Sundaresa and Goddess Meenakshi and the same have been founded by Varaguna Pandiya, the King of Madurai.

Thirthams: It has three Thirthams in it; namely, Vajrathirtham, Kumara Tharai (Cauvery), Saravana Thirtham. Each Thirtham has a sanctity of its own.

Festivals: Apart from the monthly Karthigai Festivals the important other festivals are:

 Advt.

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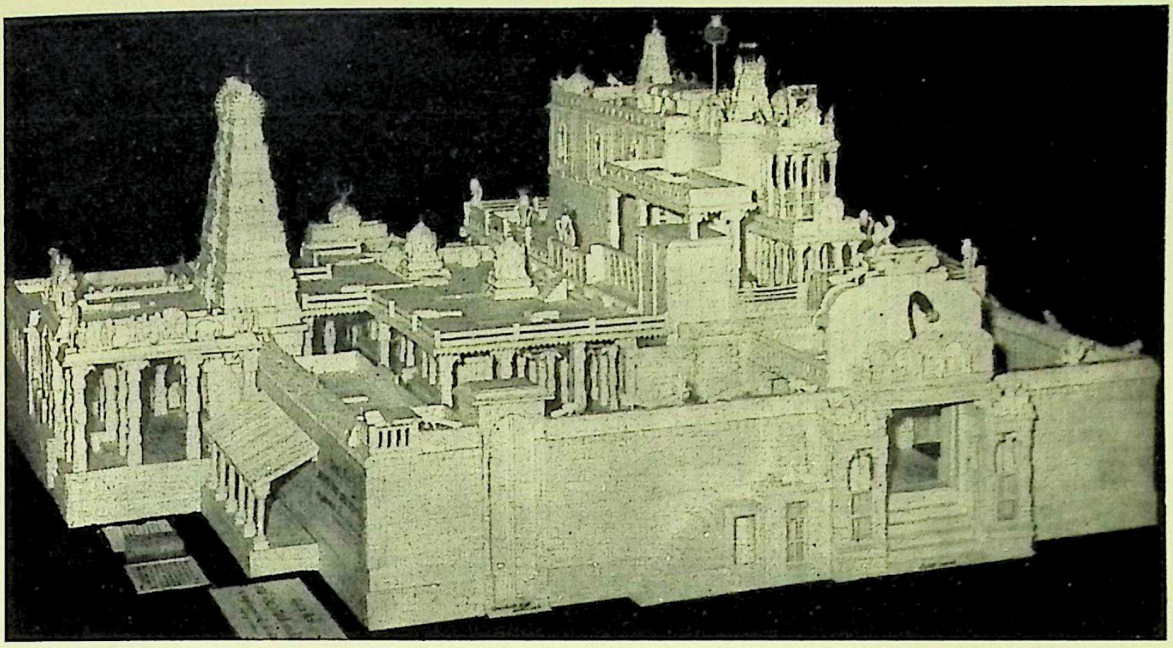

1. Pushyam Festival (January)
2. Chitrai and Valli Kalyana Festival (April)
3. Pavithara Utsavam (September)
4. Skanda Sashti Festival (October)
5. Thiru Karthigai Festival (November)

Three beautiful Kalyana Mantabams have been constructed at a huge cost for the performance of Marriages.

The Temple is provided with a Rest House. V.I.P. Cottage, Own Your Scheme Cottages, with all conveniences attached thereto.

Sri Kasi Viswanathaswamy, Sri Swetha Vinayagar Temple otherwise known as Valam Suzhi Vinayagar, Sri Kandanathaswamy Temple, Eragaram,, Sri Sakkaravageswarar Temple, Sakkarapally. Sri Somanathaswami Temple, Palayarai (sung in praise by the Holy Saints Thirugnanasambandar and Thrunavukkarasar) are sub-temples of the main temples.

The temple at Thirvalanchuly is also noted for its architecturaal grandour with marvellously wrought stone windows and sculptures of divine damsels.

Golden chariot will be dragged on as and when the devotees pay the stipulated amount of Rs. 350/-. Gold and Silver coins are available in this temple.

Sri Swaminathaswamy Devasthanam, Swamimalai is managed by a Board of Trustees and an Executive Officer appointed by the Commissioner, H.R. & C.E. (Adm.) Department, Tamil Nadu.

Offerings to temple should all be made direct to the temple authorities and receipts obtained from its office or may be placed inside the Hundials kept at the various Sannadhis.

Deposits of Rs. 2500/- from Devotees of Lord Swaminatha under 'Nithiya Poojai Kattalai Thittam' for performance of Abishekam and Pooja on their Birth days will be accepted. The annual interest will be utilised for Pooja of Lord Swaminatha for the whole day. The donation will attract Tax relief under Income Tax Act.

Sri K. Rathina Sabapathi, Chairman, Board of Trustees.
Sri Sundara Ramamoorthy, Sri R. Krishnamoorthy Pillai, Sri Thanga Rajendran, Sri P. Thangaraj } Trustees.

N. MURUGAN,
Executive Officer.

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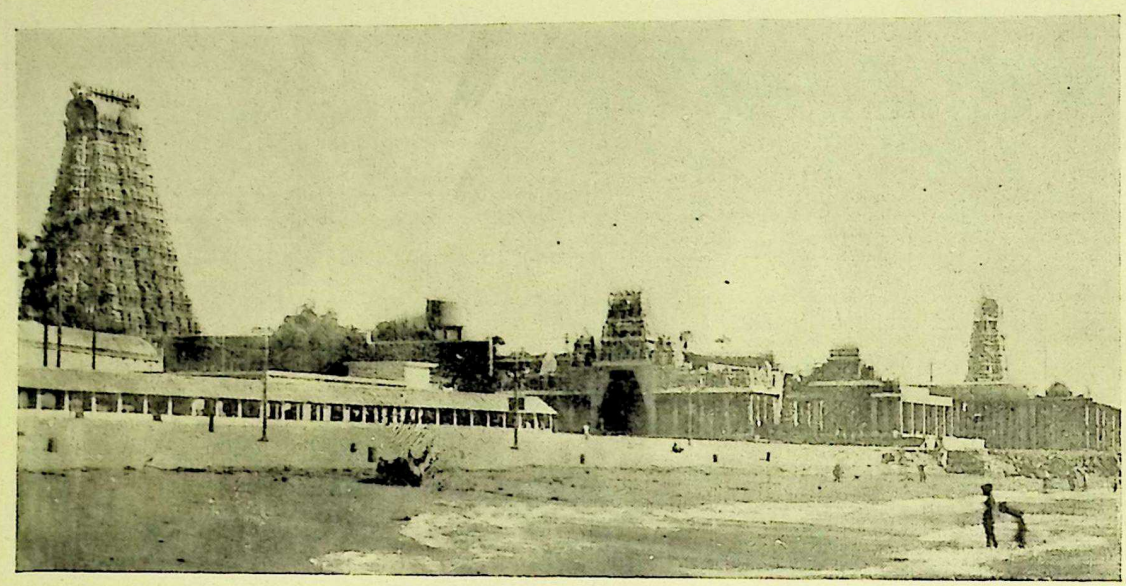

ARULMIGU SUBRAMANIASWAMI TEMPLE

TIRUCHENDUR

TIRUNELVELI DISTRICT, TAMIL NADU

The sea-shore temple of Subramanya at Tiruchendur is one of the delightful spots sanctified and venerated by every Hindu. As one of the first spiritual centres for the salvation of Man, His shrine has been an attraction for Hindus for ages. This sacred house of God, is in the extreme South-West of the Indian Peninsula. Bordered by the sea on the East and the North, the temple walls on these sides are being washed by the foaming waves of the Gulf of Mannar.

Tradition has it, that God Subramanya after His victory over Soorapadman, offered worship to God Shiva in this place. The victory over Soorapadman is celebrated every year in the Tamil month of Aipasi (October-November) during Skanda Sashti Festival.

Nine kalams of pooja is a special feature in Tiruchendur which are being performed by Pothis of Karnataka State with perfection.

—Advt.

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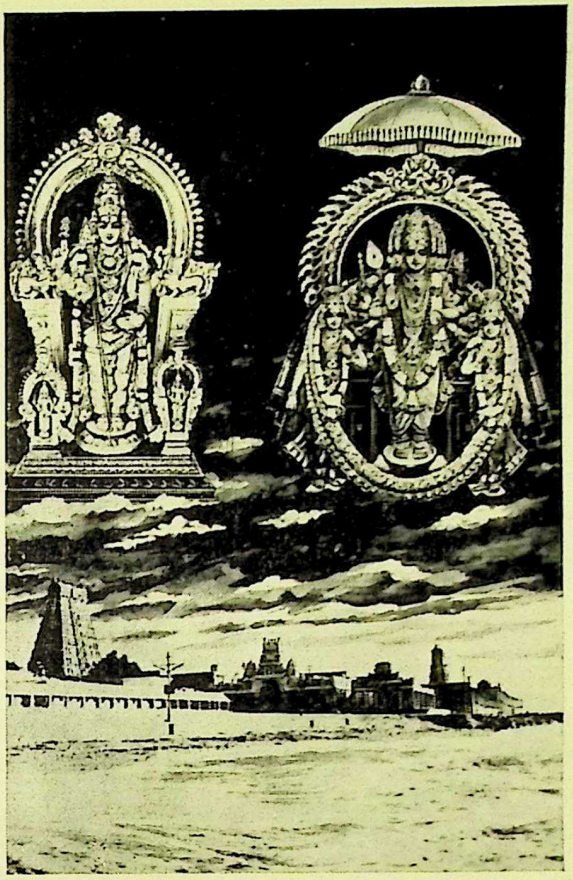
Dharshan:

Between 5 a.m. to 12-30 p.m.

and

4 p.m. to 10 p.m. every day.



Pooja Timings:

Vishwaroopa Dharshan	5-30 a.m.
Utchikala Abishegam	10-30 a.m.
Utchikala Deeparathanai	12-30 p.m.
Sayaratchai Deeparathanai	5-00 p.m.
Erakala Abishegam	8-30 p.m.
Erakala Deeparathanai	9-15 p.m.

Important Festivals:

(1) Masi Brammothsavam	...	February-March
(2) Vaikasi Visagam	...	May-June
(3) Avani Brammothsavam	...	August-September
(4) Skanda Sashti	...	October-November

Rates of Sevas:

Dragging of Golden Car	...	Rs. 500/-
Shanmugar Archanai	...	Rs. 500/-

Accommodation:

Various classes of convenient rooms and cottages with bath attached available.

Telephones: Office: 21
Choultry: 71
Executive Officer's Residence: 49

C. V. RAJARAM, B.A.,B.L.,
Assistant Commissioner/Executive Officer.

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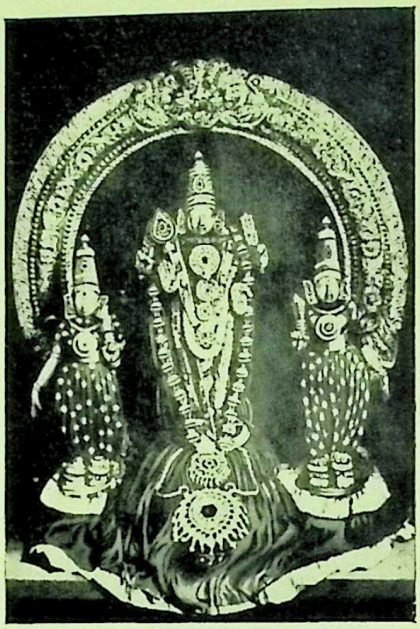
ARULMIGU SUBRAMANIASWAMY THIRUKKOIL

TIRUTTANI, CHNIGLEPUT DIST., TAMIL NADU.



Telephones:

Office:	225	Hill Temple:	243
Ghat Road:	396	Cottages:	387
Saravana Poigai Ellam:	303	E.O. Residence:	247

There are six places of Lord Muruga in Tamil Nadu in which Tiruttani is the Fifth place. The great poets like Nakkirar, Arunagirinathar, Ramalinga Adigal, Muthuswamy Dikshadar, etc., have sung about this place.

This place is situated in between

Madras—Bombay Broad Gauge ..	14 Km.
Rail from Arkonam Jn. to North-Madras—Tirupati ..	84 Km.
From Tirupati (South) ..	54 Km.
From Kancheepuram (North) ..	44 Km.

Dharsan	6-00 a m. to 9 p.m.
Viswaroopa Dharsan	6-00 a.m.
Kalaisanthi Abishekam	8-00 a.m.
Utchikalam	10-00 a.m.
Sayaratchai	5-00 p.m.
Arthajama Pooja (Palliyarai Pooja)	8-00 p.m.

Golden Chariot Festival Kattanam	Rs. 303/-
Kalyana Utsavam Kattanam	Rs- 250/-

FESTIVAL DAYS

1. Sri Valliamman Wedding Festival Feb-Mar.
2. Sivanrathri 1008 Sangu Abishekam ,,
3. Sri Deivayanai Wedding Festival April-May
4. Aadi Krithigai Floating Festival August
5. Sashti Festival November
6. Thiruppugazh Thiruppadi Festival Dec. 31

ACCOMMODATION—SERVICE CHARGES FOR 24 HOURS

Contents	No.	Service charges Rs.	Persons	Extra Persons	Service charges extra for each person Re.
Saravana Poigai Viduthi	37	7/-	4	3	1/-
Big Rooms	7	10/-	5	3	1/-
Small Rooms	41	8/-	5	3	1/-
Very Small Rooms	8	5/-	2	1	1/-
Cottages	91	18/-	6	4	1/-
Big Rooms		10/-	4		
Small Rooms		8/-	2	1	1/-
Air-conditioned Cottages	2	30/-	6	3	1/-
Nagavedu Choultry	25	1/-	5		
Small Rooms (Ghat Road)	48	5/-	3	2	1/-

Thiru B. Jothi Naidu, Chairman, Board of Trustees.
Thiru M. Munuswamy, Thiru C. Rajagopal, Thiru S. Shanmugam, Thiru K. Krishnan } Trustees,

P. KANDASWAMY, B.Sc.,
Asst. Commissioner/Executive Officer.

Advt.

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Visit Rameswaram

SRI RAMANATHASWAMY TEMPLE

RAMESWARAM

Rameswaram Island is a spot hallowed by the epic of Ramayana. The magnificent Temple is one among the Chardhams and among twelve Jyothirlinga Kshethrams in India. This temple stands as a symbol of national integration. Besides, the temple is a treasure of ancient art and architectural interests with its world famous extensive corridors.

Pilgrims are requested to purchase pure KOTI THEERTHAM, Pictures of Deities and temple Prasadams etc., only from the Thirukoil stalls.

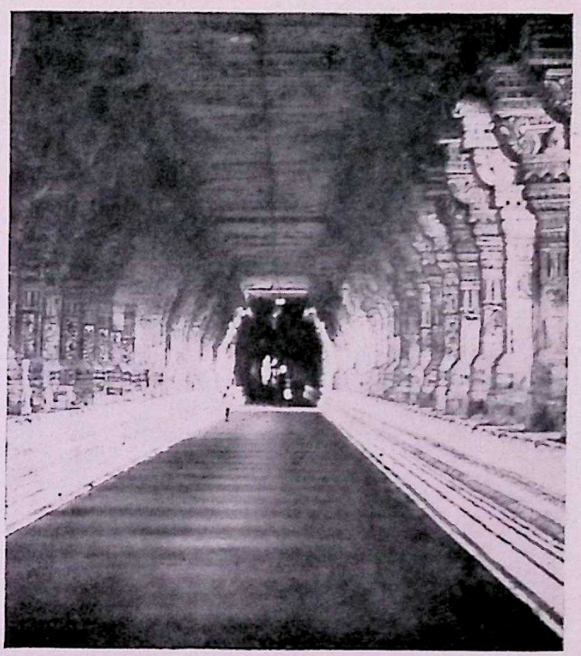
Sahasranama Archana to Lord Rameshwar and Goddess Parvathavarthini Ambal can be performed on payment of Rs. 12/- for each Archana. If money is sent, the prasadam will be sent by post.

If a sum of Rs. 100/- is invested, Ganga-bishegam to Lord Rameshwar can be done on a specified day every year.

Devasthanam maintains well-furnished cottages and Rest Houses with all modern facilities.

Devotees are requested to offer their Kanikkais to the Temple in the offeratory (Hundial) placed before every shrine and not to give to any person.

For convenient Worship and comfortable stay, please contact the Executive Officer, Arulmigu Ramanathaswami Thirukoil, Rameswaram.



POOJA TIMINGS

1.	Palliyarai Deeparadhanai (Sayana-Graha Harathi)	...	5-00 a.m.
2.	Spadika Linga Pooja (Manimoorthy Dharsan)	...	5-10 a.m.
3.	Thiruvanandal Pooja	...	5-45 a.m.
4,	Vila Pooja	...	7-00 a.m,
5.	Kalasandhi Pooja	...	10-00 a.m.
6.	Uchikala Pooja	...	12-00 noon
7,	Sayarakshai Pooja	...	6-00 p.m.
8.	Arthajama Pooja	...	9-00 p.m.
9,	Palliyarai Pooja	...	9-30 p.m.

IMPORTANT FESTIVALS

1.	Pradhishta Utsavam (June-July)	...	3 days
2.	Thirukalyana Festival (July-August)	...	17 days
3.	Mahasivarathiri Festival (February-March)	...	10 days

V. VASAGAPERUMAL, B.Com., B.L.,
Executive Officer.

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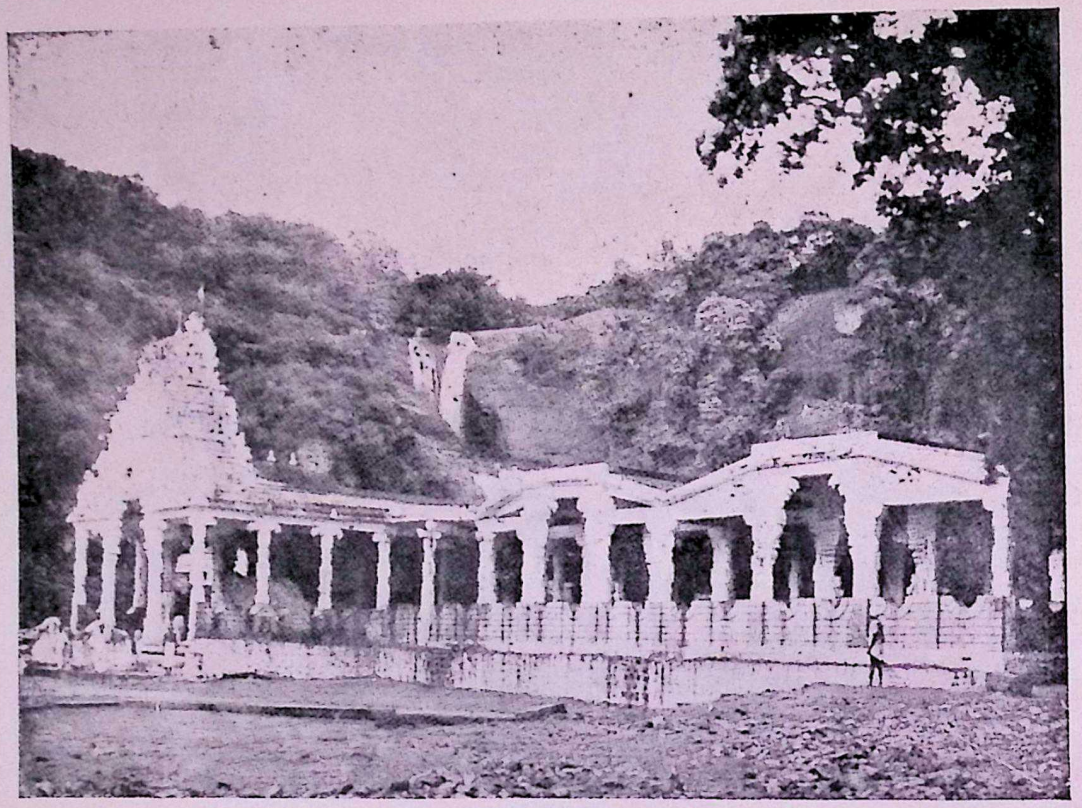

SRI THIRUKKUTTALANATHASWAMY TEMPLE

COURTALLAM, TENKASI TALUK,

TIRUNELVELI DISTRICT, TAMIL NADU.

Its Importance

This hallowed Hindu pilgrim centre in the southern tip of Tamilnadu at Courtallam is as ancient as the Tamil language. The Saint Agasthya, to whom the birth of Tamil Language was attributed, had his permanent abode at POTHIGAI MALAI *alias* COURTALLAM, from where only he could have propogated the ancient and still virulent Tamil language. Therefore, it goes without saying that Courtallam should have been one of the most ancient Hindu Religious centres.

The origin of Thirukkuttalanathar temple, the cynosure of Courtallam, is attributed to sage Agasthya. There is an ancient lore that sage Agasthya was purposely selected by Lord Siva to proceed to the Southern end of India to maintain equilibrium between the North and the South when the entire humanity congregated at Mount Kailas to attend the marriage of Goddess Parvathi with Lord Siva. At Courtallam sage Agasthya transformed a Vaishnava temple which existed then, into a Siva temple which is the present one. During such transformation, the Chakra in the hands of Vishnu was transformed as Sighara. That is why the temple is Conch-shaped

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unlike the normal square or rectangular shape of all other temples in India.

On the Archeological side, the period of the present temple is being attributed to later Chola period or the medieaval Pandiya period. But the Dravidian type of architecture prevails in all parts of the temple namely, Vimanam. Maha Mandapam, etc. Numerous epigraphic and rock cut edicts are found in many places of the temple. If properly deciphered, they would bring to light the hitherto unknown historical and religious facts about the temple. The presiding deity is Sri Kuttalanathaswamy and the name of the consort is Kuzhalvoimozhi Amman.

The Saiva saints Thirugnanasambandar, Appar and Manikkavasagar had sung in praise of the deity of the place. Pattinathar has also sung in the temple. There is an inner shrine for Parasakthi with which a SRI CHAKRA was sanctified by Jagathguru Sankarachariya Swamigal. This Yandhra is bestowing numerous benefits, relief from diseases, etc., to devotees and even in this Kaliyuga, it is still throwing its lights on all devotees with miraculous effects and results.

Apart from the beautiful structure of the temple, it is worth seeing the other beautiful places like the Chitra Saba. Like Chidambaram, Courtallam also is the place of the Cosmic Dance of the Supreme Being as Lord Nataraja.

It is an universally known fact that Courtallam with its numerous falls, natural environment and woods, and pleasant climate, is an health resort. There is no further need to elaborate facts, its importance in these aspects as entire world knows it fully well.

In this historical pilgrim centre which is surrounded by wonderful waterfalls and silvery cascades, is located Sri Parasakthi College for Women, an important centre for learning. This institution was started in the year 1964 from the funds of the rich and resourceful temples and Mutts of Tamilnadu with the noble objective of offering higher education to the young girls hailing from the weaker sections of the rural society and thereby promoting their social and economic status. The sincere and genuine efforts taken by the Thirukkuttalanathaswamy Devasthanam in starting this college for women is remarkable. This institution is functioning under the auspices of the H.R. & C.E. Department, Tamil Nadu, and managed by Sri Parasakthi Educational Society from out of the temple funds for the maintenance of this College. A generous grant of 24.52 acres of wet land was made by the Courtallam Devasthanam for creating an Endowment necessary for starting this college. This institution has graduate and post-graduate courses in various faculties. The very fact that this is the only rural College in the whole of India to earn autonomous Status reveals the academic excellence and the progress of this College. Besides offering the general education, it offers self-employment schemes, training in various applied sciences like Bio-Chemistry, Microbiology, Sericulture etc.

A visit to Courtallam to worship Lord Kuttalanathar and his Consort Kuzhalvaimozhi Amman as well as Parasakthi, Sri Sakra Yandra, and to refresh themselves at the falls, and to derive healthy natural cure through the effects of the priceless herbs abounding in this area, is considered to be a must in the life time of each and every individual of this country and the world at large, and let those be BLESSED who yearn for the blessings of the ALMIGHTY.

K. Ramaiah Karayalar, Chairman, Board of Trustees.
P. K. S. Sankara Mudaliar,
V. Neethinathan,
M. Ulaganathan,
K. Saravanan,
} *Trustees.*

T. MUNIAPPAN, B.A.,
Executive Officer.

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SRI DHANDAYUTHAPANISWAMY TEMPLE

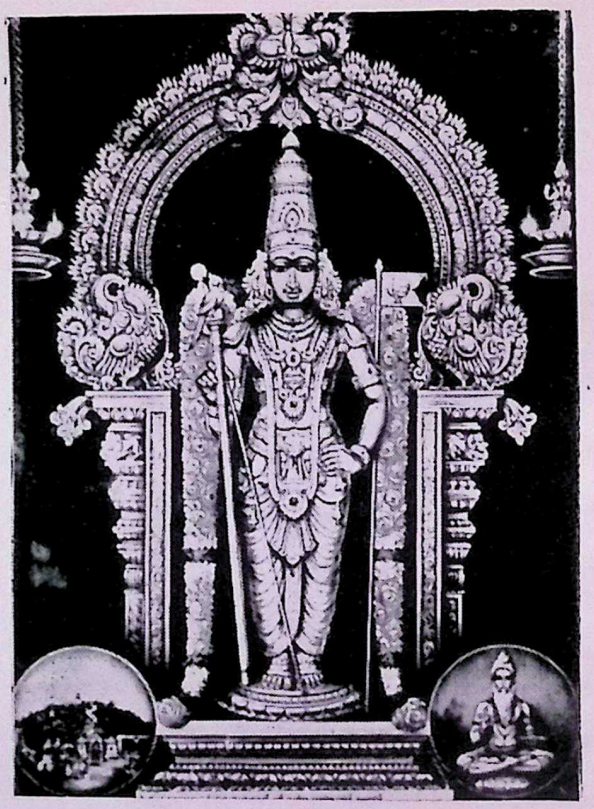
PALANI, MADURAI DISTRICT, TAMIL NADU.

Palani is an important beautiful pilgrim centre in South India, is well-connected by Rail and Road to all important towns in Tamil Nadu, Kerala and Mysore. It is one of the six places most sacred to Lord Muruga. (ARUPADAI VEEDU — 1. Palani, 2. Pazhamudir Solai, 3. Swamimalai, 4. Tiruchendur, 5. Tirupparangundram, 6. Tiruttani).

The Palani Hill is at a height of 450 feet above sea-level. The top of the Hill can be reached by 697 steps and also by another easily climbable hill path—'Elephant-Path'. There is also a haulage winch to take the pilgrims up the hill — capacity 32 pilgrims at a time. Its trip takes only eight minutes either way.

The consecration of the presiding deity of Sri Dhandayuthapani was done by the great Siddha Rishi, BOGAR, a contemporary of Sage Agasthya. Bogar made the idol of Sri Dhandayuthapani with an amalgam of nine medicinal minerals called Navapashanams. The sandal paste, milk, Panchamirtham and similar Abhishek (Sacred Bath) materials with which the deity is annointed, possess miraculous curative effects. The sandal paste known as 'Ra Kala Chandanam' by which the Deity is decorated overnight is a panacea for many incurable diseases.

PALANI, in Tamil means, "Pazham Nee" Fruit Thou Art,... The Fruit of all wisdom and knowledge. It was the endearing way in which Lord Muruga was coaxed by his Divine Parents Shiva and Parvathi. This was in consequence to a playful contest between the brothers Lord Ganesha and Lord Muruga, over winning a sacred pomegranate fruit offered by the Divine Parents.



There is a background to the age-old custom of carrying 'Kavadi' to all sacred shrines dedicated to Lord Muruga. Pilgrims in order to fulfil their vows, carry Kavadis of various kinds—of milk, of flower, of sandal, and of sacred river waters. The significance is attributed to the prayer of Idumban, a monster, who carried two Hills, Sakthigiri and Sivagiri, on his shoulders journeying southwards at the behest of Sage Agasthya. Lord Muruga stood on one of the Hills, Sakthigiri and challenged the monster in the guise of a child monk (ANDI). This made it impossible for Idumban to move

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and a battle ensued. The monster was killed but was later on restored to life. He prayed for two boons. One was that whoever carried a Kavadi signifying the two hills, Sakthigiri and Sivagiri and visited the temple with a vow, should be blessed. The other boon was that Idumban should be given the privilege of standing sentinel at the entrance of the Hill where every pilgrim offers obeisance.

The following are the important festivals celebrated annually :-

1. Skandha Shashti (Sura Samharam) (Oct—Nov)
2. Thirukkarthigai (Birthday Festival) (Nov—Dec)
3. Thaipoosam (Harvest Festival) (Jan — Feb)
4. Panguni Uthiram (Wedding Day Festival) (Mar—Apr)

The Hill temple has a Golden Chariot taken round in a grand colourful ceremonial procession on special payments by devotees. The 'Vimana' covering over the *sanctum* is of shining golden plates. From morning to night the temple is open for worship.

The annual income of the temple is about Rupees two crores. There is a Board of Trustees appointed by the Government of Tamil Nadu, Madras and the administration is carried on by the Deputy Commissioner/Executive Officer.

The temple maintains the tradition of promoting all arts, education, community and social services. The following institutions run by the Devasthanam stand as testimony to the noble traditions of Indian culture

1. Sri Palani Andavar College of Indian Culture.
2. Sri Palani Andavar College of Arts for Men.
3. Sri Palani Andavar College of Arts for Women.
4. Sri Palani Andavar Tamil College for Women.
5. Karthik School, (Kindergarten).
6. School for the Deaf and Dumb.
7. Mid-day meals for 300 school children daily.
8. Nathaswaram College.
9. Thevara Isai Palli.
10. Agama Patasala.
11. Poor Home, (Anbu Illam).
12. Library.
13. Siddha Vaidyasala.
14. Hospital.
15. Children's creche.
16. Temple Publications.

This Hill temple attracts a large number of devotees in thousands daily, from all over India and abroad and it needs no mention that once a devotee visits Palani, he returns home with an everlasting mental solace, receiving the bounty and Darshan of Lord Muruga.

May the Lord of Palani bless our efforts to serve Him in our own little ways.

M. SURYARAJ, B.A., B.L.,
Executive Officer.

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SHRI THYAGARAJASWAMY TEMPLE

THIRUVARUR.

Shri Thyagarajaswamy temple in Thiruvarur is one of the most ancient of the Siva temples in South India. The four great saivaite saints — Appar, Sundarar, Gnanasambandar and Manickavachagar have all sung in praise of the deity of the Thiruvarur temple. In fact, the Thiru-thondar Puranam was sung by saint Sundarar in this temple only. The temple is located in the centre of Thiruvarur town which is a railway junction on the Mayuram—Karaikudi tract and is also easily accessible by road from the nearby towns of Kumbakonam, Mannargudi, Thiruthuraipundi, Mayuram, etc. The annual Festival of Shri Thyagarajaswamy temple falls in the tamil month of 'Panguni' (February-March) and is known as 'Panguni festival'. The important days of this festival are 'Vasandhan', 'Rishabhavahanam' and 'Rudra Patham'. But the more important and significant feature of this annual festival is the dragging of the temple car with the deity in it. The car is one of the most magnificent and the biggest processional car in South India. The imposing grandeur of the movement of the car along the wide streets of Thiruvarur has to be more seen and appreciated than said, and has earned undying fame among Tamils as 'Thiruvarur Ther Azhaghu'! Another festival is also performed here for Kamalambal Devi in the temple and falls in the month of 'Adi' (July–August). These festivals attract large crowds of people.

The temple is amply rich in puranic and historical lore that would interest any pilgrim or tourist. The Lord of the temple is said to have been worshipped by Indira and even Vishnu. King Musukunda, an ancient ruler of Thiruvarur seems to have brought Lord Thyagaraja to earth and consecrated Him in Thiruvarur. The antiquity of the temple is so great and world-renowned that even saint Thirunavukkarasar has expressed in one of his songs, his inability to trace the origin of the temple. The big walls of the temple bear many interesting inscriptions dating the antiquity of the temple as far back as 1500 years.

The temple has four main towers besides others inside, and a thousand-pillar mandapam. In the temple there are five shrines and 108 Lingams said to have been worshipped by many great saints and kings of the past. In the third *Prakaram* there is a shrine for Kamalambikai Devi which is as ancient as the temple itself. There is a tank known as Kamalalayam Tank, the extent of which is about 30 acres. There is also the Sanku Theertham on the western side of the thousand-pillar mandapam, a dip in the holy waters of which is said to cure many chronic diseases. Similarly, a bath in the Saraswathi and Mukti wells during Navarathri is supposed to bring happiness with blessings for progeny.

Executive Officer,
Arulmigu Thyagarajaswamy Thirukkovil,
Thiruvarur-610 001,
Thanjavur District.

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ARULMIGU PARTHASARATHYSWAMY TEMPLE

TRIPLICANE :: MADRAS-600 005.

Thiruvallikeni is known as *Brindaranyam* (Tulasi leaves) with which Lord Vishnu is worshipped and garlanded. The tank in front of the temple is known as *Kairavani* and it is being treated with great sanctity,

The presiding deity Sri Venkata Krishna, Sri Renganatha (Mannadha), Sri Rama, Sri Gajendra Varadha and Sri Yoga Narasimha were worshipped by sages like Bhurga, Atiri and Maduman etc.

This Temple is one of 108 Vaishnavite shrines in India and sung by Peyalwar, Thirumazhisai Alwar and Thirumangai Alwar.

The Majestic posture of the presiding deity captivates the devotees with admiration and inspiration.

Thirumangai Alwar, the last of ten Alwars, in his Pasurams on Triplicane has praised the presiding Deity in five Pasurams. Sri Ranganatha who is in lying posture has been sung by him. There are other shrines for Sri Rama, Sri Gajendravaradha and Sri Thellia Singa Swamy for whom there is a shrine on the western side of the main temple with separate Dwajasthamba (Flag Staff).

Two Brahmotsavams are celebrated in this Temple, one in the month of Chittrai (April-May) for Sri Parthasarathyswamy and another for Sri Thellia Singar (Sri Yoga Narasimhaswami) in the month of Ani (June–July) every year.

The other important festivals celebrated in this temple are :

1. Ten days festival to Sri Gajendra Varadhaswamy in the month of Vaikasi.
2. Pavithra Utsavam in the month of Avani.
3. Navarathiri Utsavam in the month of Purattasi.
4. Manavala Munigal festival in the month of Iyppasi.
5. Pagalpathu and Rapathu festival in the month of Margazhi.
6. Ramanavami festival in the month of Panguni–Chittrai.
7. Udayavar festival in the month of Chittrai.

The inscription in the Temple shows that the date of the temple goes back to 4–5th Century A.D. roughly. Vijianagar inscription of Venkata II reads that the temple has been renovated completely.

The Gopuram at the entrance on the eastern side has also been renovated recently. The Mandapam in front of this Gopuram is also a modern built ; but the four pillared Mantapam which is about 30 feet in height has a good workmanship. The stone rings or chains are noteworthy and excite one's admiration.

The temple gets an annual income of Rupees Six Lakhs from rents from houses, Hundials proceeds and interest from investments.

It is noteworthy that the Temple possesses Gold and Diamond Jewels worth about several lakhs.

Sevarthies from all over South India visit this Temple very often as was said by Swami Vivekananda through letter to his frined Alagia Singa :-

" Go now this minute to the Temple of Sri Parthasarathy and bow to Him who was friend of the poor and the lowly Cowherds of Gokhul.....Parthasarathy is ready to be our Sarathi and His name with eternal faith shall suffice for the Salvation.

(From letter of 20-8-1893)

S. KALIAPPAN,
Executive Officer/Fit Person.

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Situated on the top of a hillock 4 Kms. away from Raigir Station on the Hyderabad-Vijayawada Railway line. Lakhs of pilgrims worship the Lord throughout the year, and get themselves cured of their chronic diseases and evil spirits by performing "MANDALA PRADAKSHANAMS" in the Temple. Some devotees had the good fortune of having Darshan of the Lord in dreams, whom He conducted operations, gave injections and medicines and completely cured them of their sufferings. Good accommodation, electricity and water facilities available. Canteen facility is also available.

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* **"Kumkumarchana"**
* **"Ashtottaram"**
"Abhishekam"
"Kalyanotsavam"
"Brahmotsavam"
"Sri Satyanarayana Vratam"

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EXECUTIVE OFFICER

Sri Lakshmi Narasimha Swamy Devasthanam
Yadagirigutta - 508 115

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SRI VEERA VENKATA SATYANARAYANASWAMY TEMPLE

ANNAVARAM

EAST GODAVARI DT., (A.P.)

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Srichakram from Sringeri Peetham is in daily worship. Performance of Vratham of Sri Swamy Varu is a special feature here which is a must for every Hindu family.

Lord Satya Deva "The God of Truth" is in existence on Ratnagiri Hill by the side of river "Pampa". The sanctity greatly rests in the Sritripad-vibhuthi Maha Narayana Yantram brought all the way from Badari and over which the main diety is installed.

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3. Sun Dial by which Local Mean Time is accurately known.
4. Flag Shaft (Dhwajam) installed on 26-1-72 with silver sheeting at a cost of Rs. 2.5 lakhs.
5. One mile motorable Ghat road with black top leading uphill.
6. Vratham in the name of devotees will be performed on payment of Rs. 15/- by M.O. and Prasadam will be sent by post.
   Kalyanam Rs. 250
7. Express trains also stop at Annavaram railway station.

For further details contact:

EXECUTIVE OFFICER

Advt.

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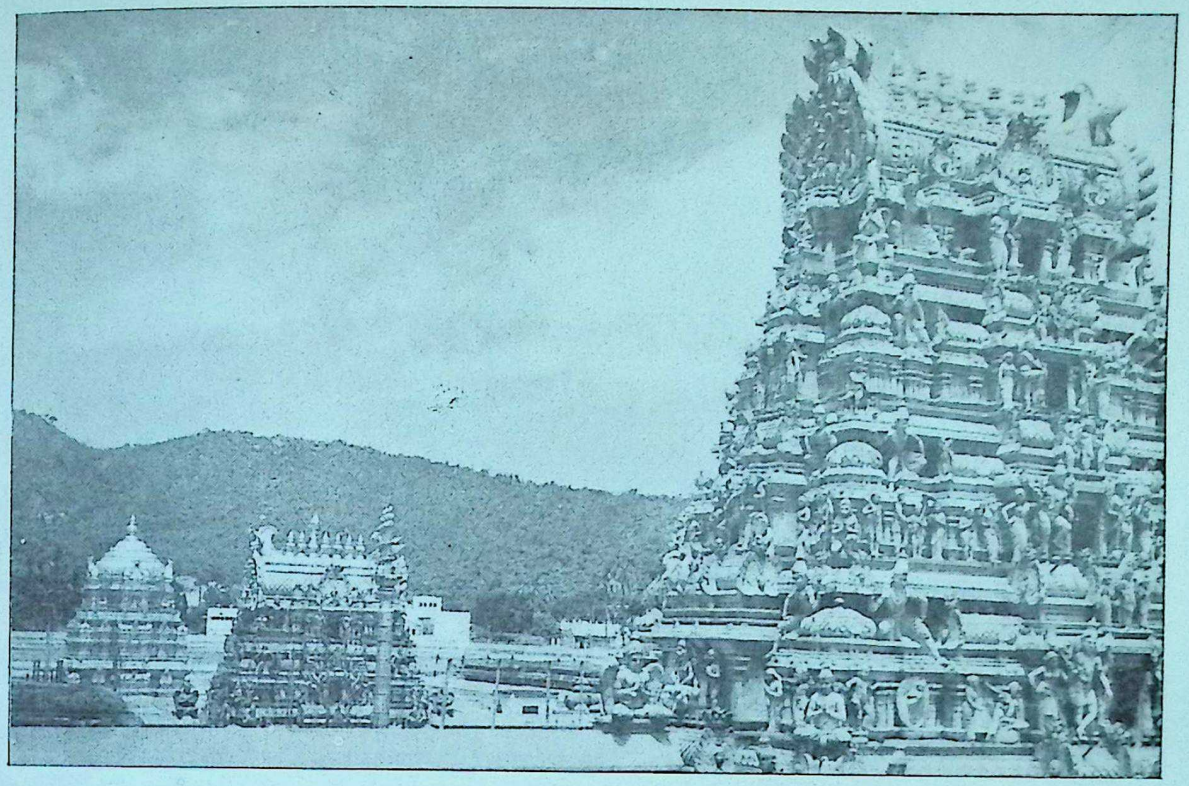

MAHA DEVARA GOPURAM VIEW, TIRUMALA

TIRUMALA

THE ABODE OF LORD VENKATESWARA

*

BRIEF HISTORY:

It is said that there is no place on earth as sacred as Venkatachala and also that there is and there never will be a Lord so worthy of worship as Sri Venkateswara. There are many legends which establish the fact that the deity in Tirumala (Venkatachala) is Vishnu Himself and that the Tirumala Hills is a part of Vaikunta itself.

The Murti in Tirumala is a Swayambhu and the origin of the temple is lost in antiquity. The Lord, known in the South as Venkateswara, and in the North as Balaji, is a *Kali Yuga Varada*. The temple is situated on the top of a hill with seven peaks. The Lord is therefore known as *Edukondala Vadu* or the Lord of the Seven Hills.

The town at the foot of the hills is Tirupati. It can be reached by rail,

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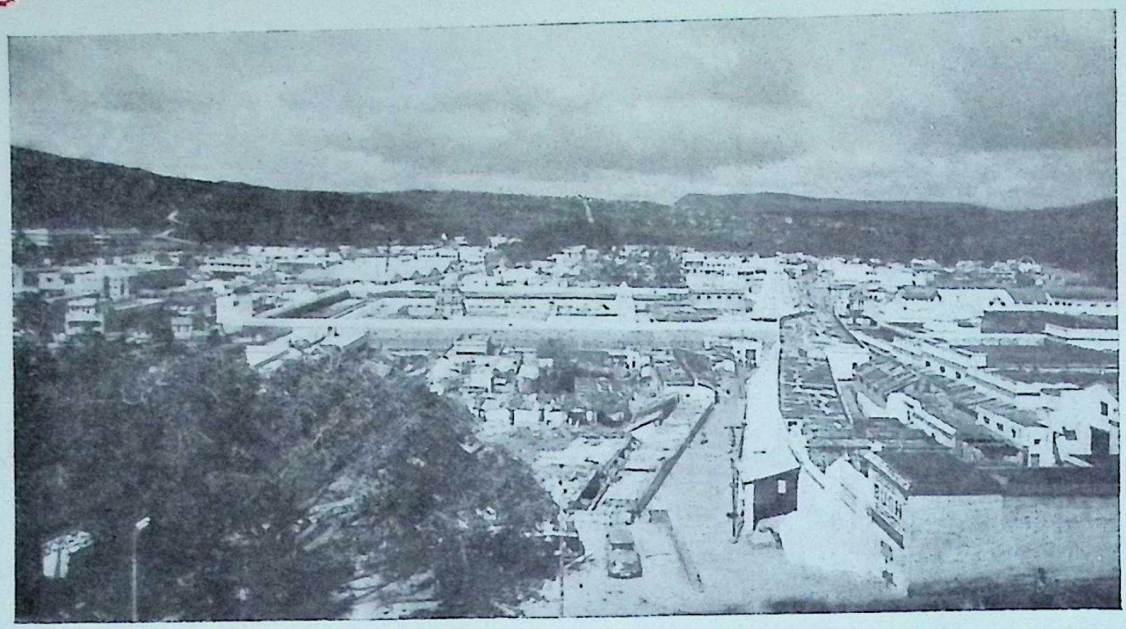
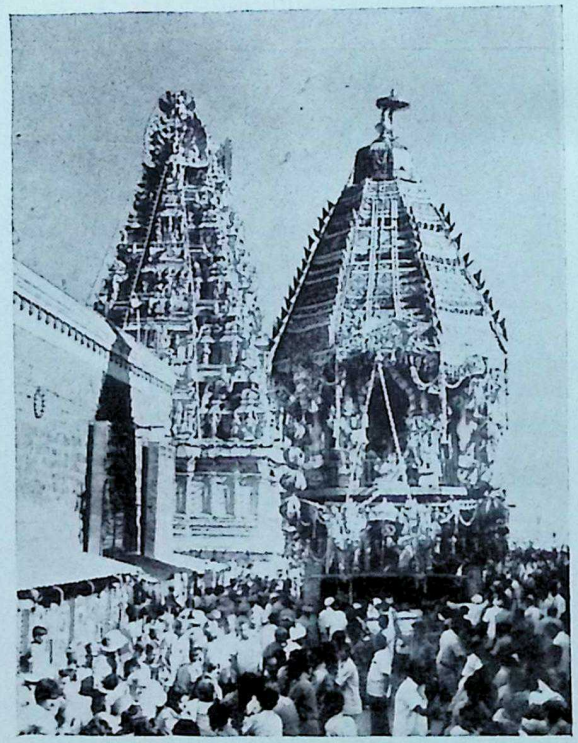


SRI VARI TEMPLE — AERIAL VIEW OF TIRUMALA

road and air. There are two beautiful, motorable ghat roads to Tirumala from Tirupati. Buses ply to and from the hills almost every few minutes.

ACCOMMODATION:

Literally thousands of people visit Tirumala every day. The T. T. D. have made all possible arrangements to provide accommodation to pilgrims at Tirumala. Free unfurnished accommodation is available in several large choultries in Tirumala. Furnished accommodation at Rs. 100, Rs. 40, Rs. 35, Rs. 30, Rs. 25, Rs. 20, Rs. 18, Rs. 12 and Rs. 10 a day is available at Tirumala. Reservation can be made in advance by writing to the Reception Officer, Tirumala Tirupati Devasthanams, Tirumala-517 504 together with a demand draft, crossed, Account Payee, in



SRI VARI RATHOTSAVAM, TIRUMALA

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A VIEW OF FREE CHOULTRIES AT TIRUMALA

favour of the "Executive Officer, T. T. Devasthanams" for the appropriate amount.

DARSAN FACILITIES:

In view of the very large number of pilgrims visiting Tirumala every day, the Devasthanams allow the pilgrims for darsan through a well regulated queue. Spacious halls where pilgrims can sit comfortably, with overhead fans, canteens, lending libraries and toilet facilities, have been provided. Closed circuit T. V. Programmes and broadcasting of devotional music, Bhajans, Purana Pravachanam etc., relieve the monotony of waiting. The free Sarvadarsan queue is open with the least interruption from 6 a.m. to 12 midnight on most of the days.

SPECIAL DARSAN TICKETS:

People who, for reasons of health, want of time or for other reasons, cannot take advantage of the Sarvadarsan queue, can have the Darsan of the Lord without having to wait too long by purchasing Special Darsan tickets at Rs. 25/- per head. These Special Darsan tickets can be purchased in advance from several branches of The Andhra Bank throughout the country or from the Vijaya Bank counter at Tirumala.

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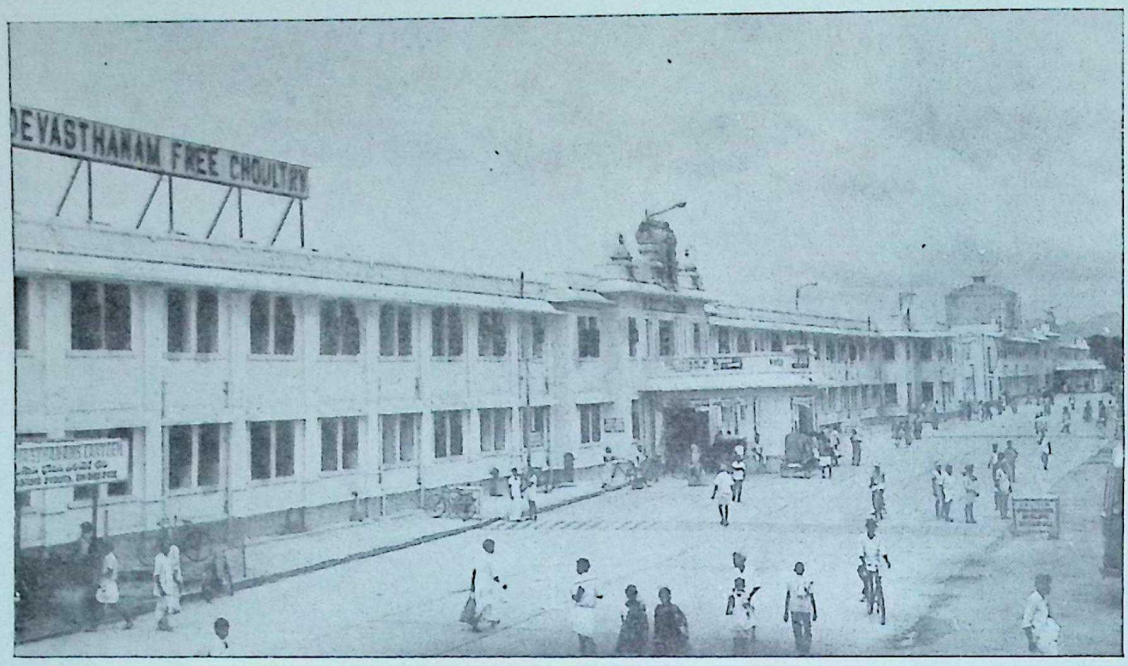

DHARMASALA, TIRUPATI

ARJITHA SEVAS:

Pilgrims who wish to perform Arjitha Sevas to the Lord can do so by writing in advance to the Peishkar, Tirumala Temple, T. T. Devasthanams, Tirumala and by remitting the stipulated charges in advance. All particulars about the Sevas, their timings, number of persons allowed, charges etc., can be had from the Peishkar, Sri Tirumala Temple, T. T. D., Tirumala.

OFFERINGS AND DONATIONS TO T. T. D.

Pilgrims make their offerings in cash and kind directly in the Sri Vari Hundi inside the Tirumala Temple. Pilgrims who wish to obtain a receipt for their donations can do so by paying directly to the Executive Officer, T. T. D. Donations made to the T. T. D. are exempted from Income Tax under Section 80 G of the Indian Income Tax Act 1961.

The T. T. D. utilise the entire income of the temple to spread the message of the Hindu Sanatana Dharma, to renovate and maintain temples, to provide education to the poor, to finance the maintenance of hospitals, leprosorium, poor homes etc., and above all, to serve the Lord's devotees.

FOOD DONATIONS SCHEME:

The T. T. D. have envisaged a scheme whereby they accept endowments of Rs. 500/- from donors. The interest accrued annually is utilised for distribution of 20 laddus and 15 vadas to poor pilgrims. The dis-

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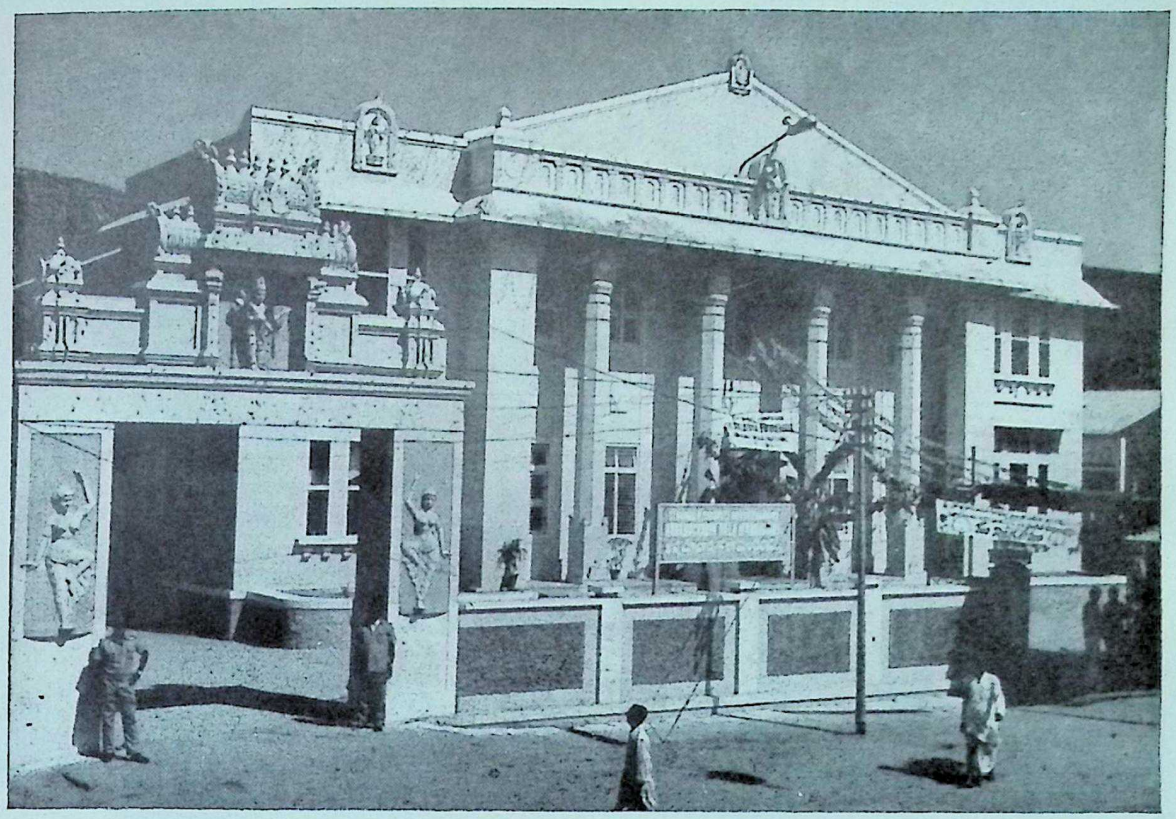

SRI ANNAMACHARYA KALAKENDRAM, TIRUPATI

(Prachar of Annamacharya Songs and Hindu Dharma)

tribution can be made on any one day of the year specified by the donor.

Similarly, there is another scheme in which the interest on the endowment of Rs. 500/- is utilised for the distribution of food packets to 40 poor people waiting in the Sarvadarsan queue. Here again the distribution will be made on any one day of the year as specified by the donor.

Full particulars can be had by writing to the Executive Officer, Tirumala Tirupati Devasthanams, Tirupati.

SALE OF GOLD DOLLARS:

To serve those pilgrims who wish to have a memento of the Lord for their daily worship, or as an auspicious Raksha, the T. T. D. have made oval shaped dollars in pure 22 carat gold, weighing 5 grams and 10 grams, with the image of the Lord on one side and that of Devi Padmavathi on the other.

These dollars are made available at the market rate of gold plus a small. reasonable making charge. Devotees can obtain full particulars about the sale of T. T. D. gold

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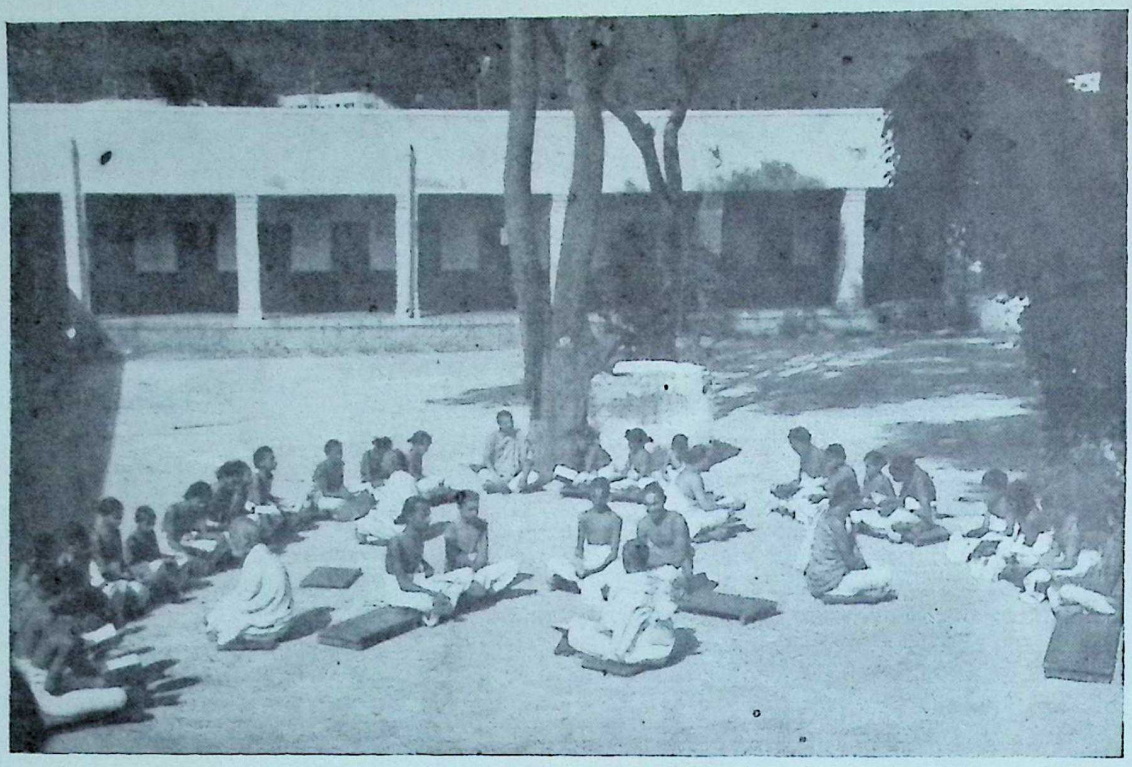

S. V. VEDA PATASALA AT TIRUMALA

dollars from the Jewellery Officer, T. T. D., Tirupati.

HINDU DHARMA RAKSHANA SAMSTHA:

The T. T. D. have a special commitment to uphold and protect the Hindu Sanatana Dharma. They have several schemes to propagate the Vedas, Puranas and Itihasas, to encourage the learning of Sanskrit and to conduct institutions for the teaching of Vedas, temple worship, purana pravachanams etc. Vedic Scholars who agree to teach the Vedas to their children or to other pupils are offered lifetime monthly stipends. Stipends are awarded to students also, and in addition, they are paid lumpsum rewards on completion of various courses.

The T. T. D. also encourage the scholars by arranging and paying for upanyasams at the T. T. D. centres all over India and particularly at Tirumala.

AID TO RELIGIOUS INSTITUTIONS:

The T. T. D. have constructed a number of Kalyana Mandapams where Bhajan concerts, devotional discourses and meetings, religious rituals and marriages can be conducted.

The T. T. D. offer ready assistance for the renovation of old, sacred

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S. V. BALAMANDIR, TIRUPATI

temples all over India. The T. T. D. are engaged in a programme of constructing Ramamandirams in Harijan and Girijan Vadas. Mike sets and records of devotional music are donated to deserving Bhajan Mandapams on contribution basis.

SOCIAL WELFARE SCHEMES:

A number of homes for the poor and handicapped are run by the T. T. D. Instructors trained in the education of children with social and physical handicaps are employed in these poor homes to ensure that these unfortunate children find their proper place in society without any stigma or handicap.

DISSEMINATION OF INFORMATION:

The T. T. D. have a number of Information Centres all over the country and in U. K. and U. S. A. to provide information about Hindu religion and the Tirumala Temple.

Scholars and writers of Hindu devotional literature are encouraged by purchasing their books and distributing them among T. T. D. and other libraries.

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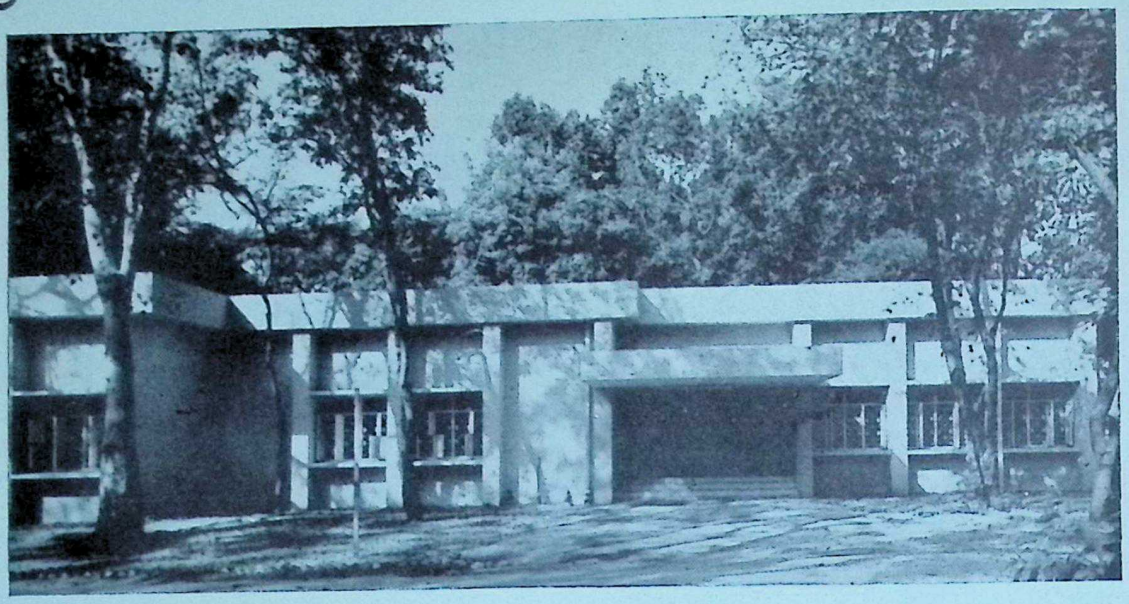

S. V. POOR HOME, TIRUPATI
(Treatment for Leprosy)

The T. T. D. offer remunerations to authors and research workers for writing books on Hindu religion and culture. The T. T. D. then publish books and distribute them on a mass scale at very cheap rates.

Details can be had from the Public Relations Officer of the Devasthanams.

EDUCATION:

The T. T. D. consider it their sacred duty to spread education. Several schools and colleges for boys and girls of all ages are run directly by the T. T. D. Sri Venkateswara University was started and is now managed out of generous donations from the T. T. D.

SAPTHAGIRI

The T. T. D. publish a religious and cultural illustrated monthly magazine, *Sapthagiri* in different languages — Telugu, English, Kannada, Tamil and Hindi. They are sold to subscribers at a subsidised rate of Rs. 6-00 per year for any one language.

The T. T. D. will be happy to accept suitable advertisements in these publications at moderate rates. Particulars can be had from the Editor, *Sapthagiri,* T. T. D., Tirupati.

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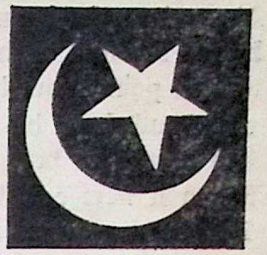
India's Contribution to Islamic Thought and Culture



N. N. BHATTACHARYYA

The Antiquity of India's Relations with Western Asia

WE have abundant references to a very close contact between India and the Islamic world. Long long before the advent of Islam, even as early as the third millennium B.C., India had cultural bonds with Mesopotamian civilization.[1] The extreme antiquity of India's trade with the western world is an established fact. According to Sayes, the commerce by sea between India and Babylon must have been carried on as early as about 3000 B.C., when Ur Bagas, the first king of united Babylonia, ruled in Ur of the Chaldees.[2] Indian teak wood is believed to have been found in the Babylonian remains of the third millennium B.C., and Hewitt is of the opinion that this wood must have been sent by sea from some port of the Malabar coast.[3] Herodotus informs that Babylonia imported precious stones from India.[4] The *Baveru Jataka* (no. 339) speaks of the visit of Indian maritime traders to the kingdom of Baveru (Babylon), which may refer to the Seleucid empire established in 312 B.C. with its capital at the city of Babylon or to the much earlier Babylonian empire.[5] An interesting sidelight is thrown upon the methods of Indian navigation by the reference to the direction-giving crows (*disa kaka*). This practice was also known to the Babylonians and Phoenicians.[6]

The Achaemenian empire included Northern Africa in the west and Gandhara and Sindhu in the east. In view of the fact that the Indian soldiers in the army of Kerxes fought on the Greek soil, the conclusion becomes obvious that the tract between the Mediterranean and the Arabian sea was quite familiar to the Indians. In the days of Seleucus the Mesopotamian centres of commerce with Babylon, Ctesiphon, Seleucia and Ossis. The main commerce between the early Seleucid empire and India was borne partly by the land route, the northern one passing through Bactria and the southern through Gedrosia, Carmania, Persia and Susania, and partly by sea route from Gerrha on the west coast of the Persian Gulf.[7] Also there were various river routes from the Persian Gulf towards southern Turkey through Iraq, Jordan and Syria.[8] The trade between Egypt and Yemen began about 2300 B.C. and between Yemen and India about 1000 B.C.[9] Thcugh Egypt was directly accessible by sea yet there was probably no direct trade relation between Egypt and India. Indian and Egyptian merchants used to meet half way, probably at Yemen and Eden, and transhipped one another's goods. Like the Indian route to Egypt stretching along the Red Sea, the route through the Persian Gulf was controlled by powerful Arab tribes engaged in trade between the Indian and the Egyptian traders as is mentioned by Agathariciides (2nd century B.C.)[10] and the *Periplus*.

It should be pointed out in this connexion that after the conquest of Tyre, the capital city of the Phoenicians, by Alexander the Great, and the foundation of Alexandria, the Egyptians came to the field of trade, and after the successive decline of the Jewish, Phoenician and Persian power in Western Asia, they retained with the Arabians a monopoly of this commerce for about 900 years after

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Alexander's death and the conquest of Egypt by the Muslims in the year 640 A.D. It may also be pointed out here that Phoenician trade with South India has been traced from the fact that peacocks brought by Hiram's ships to Solomon were called *tuki* derived from Tamil *Tagai*. In pre-Islamic days Indian spices were imported in large quantities into Arabia and Indian wares were sent at the mart of Batene. Arabic words like Quaranful are derived from Indian names like *Karan-phul*. The word made of Indian steel is proverbial in Arabic literature.[13]

Thus we can safely come to the conclusion that there were trade relations between India and Western Asia from time immemorial, though it is difficult to say whether this intercourse continued unbroken since the epoch of the Indus Civilization down to the historical period. Trade relations presuppose cultural relations and with the development of Indian trade in the tract between the Mediterranean and the Arabian seas, which later became the seat of Islam, some aspects of Indian culture could exert great influence upon the inhabitants of the said region. In the Rig Vedic age, Afghanistan and its neighbourhood were culturally a part of India, and in the same age, the ancient culture of Iran was hardly distinguishable from that of India.[14] The Boghaz Koi inscription of the fourteenth century B.C. is a remarkable evidence of a very close cultural contact between India and Western Asia, but what was the real nature of the cultural contact in the subsequent Vedic age is difficult to suggest at the present state of our knowledge. Scholars have only speculated upon this question.[16] Some forms of Brahmanical religion, however, prevailed in Western Asia. According to the Syrian writer Zenob there was an Indian colony in the canton of Taron on the upper Euphrates, to the west of Lake Van, as early as the second century B.C.[17] The Indians built there two temples containing images of gods about 18 and 22 ft. high.[18]

The Sufis believe that the heart of man is a mirror in which he can see the vision of God. But the heart mirror is polluted with the dust of worldly desires. To see the vision of Reality it is essential that it should be cleansed of completely. The worldly desires are identified with NAFS. *It is not easy to kill the* NAFS *even for a moment. The theorists of the system have evolved a method of practice to kill it and to lead the novice to the realization of knowledge of God. The practice is two-fold: firstly, to practise detachment from the worldliness and secondly to develop love of God through* MURAQABA *(meditation) and* MUHASABA *(self-examination) etc. The practice is metaphorically called* SAFR *(Journey) to God and the stages of spiritual attainment on it are described as* MUQAMAT *(stations). The* SALIK *(practicant) realizes spiritual moods called* HAL *(states) at some of the stations and at the end.*

— S. R. SHARDA.

Reference must be made in this connexion to the spread of Buddhism in Western Asia, Africa and Europe as early as the days of Asoka (c. 272-232 B.C.) who sent embassies to Antiochus II Theos of Syria and Western Asia, Ptolemy II Philadephos of Egypt, Magas of Cyrene, Antigonas Gonatas of Macedonia and Alexander of Epirus or Corinth. (It should also be pointed out here that there is evidence of the existence of Brahmana theosophists at Alexandria during the Kusana period.[19] V. S. Wakankar has published the eye-copy of a Brahmi inscription of the third century A.D. discovered in Egypt and now preserved in the Cairo Museum.[20] A hoard of Kusana gold coins was found at the monastery of Dabra Dammo in Abyssinia.[21] The existence of Buddhism on the Persian borderland is demonstrated by the ruins of a Buddhist monastery in the terminal marshes of the Helmund in Seistan. That Buddhism had a strong hold in Parthia has been shown by

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many references in the Chinese annals..... Al-Biruni has definitely stated that in former times Khorasan, Persia, Iraq, Mosul and the country up to the frontier of Syria was Buddhistic." [22]

Indian Concepts in the Semitic World

In the domain of myth and legend and of cult and ritual there were many feautures common to India and the Semitic world. This may be regarded as a natural effect of commercial intercourse.[23] Here reference may be made to the flood legends,[24] the cosmogonic myths,[25] the earth and corn myths,[26] matrilocal religion [27] and many other culture-traits.[28] Myths and legends relating to the mysteries of creation, of life and death, to the birth of the child, to the cradle and the death bed, to the domains of theogony and apotheosis enterel Western Asia from different sources including India and were re-echoed in Islamic mythology, changed, altered, and adapted, so as to suit the spirit of monotheism.

Rabbinic myth, legends, and tales have entered Islamic literature and Mohammed and his commentators have largely drawn from Jewish sources. On the other hand, many legends of the *Talmud* and the *Midrash* are directly or indirectly adopted from Indian sources. As for example, in the Purana we have the cosmographic conception of seven firmaments and seven under-worlds.[29] This reminds us of the Hebrew conception of seven heavens (*Villon, Rakia, Shekhakim, Szebhul, Arka, Maon, Makhon and Araboth*) and seven underworlds (*Eretz hatachtonch, Adamah, Arka, Ge, Neshia, Zija* and *Tebel*). One should not fail to recall in this connexion the Indian cosmographical speculations — Brahmanical [30], Buddhist [31] and Jain.[32]

The myth of Shemhazai and Azael, a tale of Jewish origin which, in Mohammedan literature, is told of Harut and Marut resembles strikingly to the story of Sunda and Upasunda in the *Mahabharata*. Of Indian origin may be the story of king Solomon and Asmodeus which was taken over and brought to Europe. where it appeared first in the *Gesta Romanorum*. Of Indian origin may also be the legend of Abraham and Nimrod.[33]

Hindu Treatises Translated

Indian literature, at first translated into Persian, was later translated from Persian into Arabic, the most prominent example of which is *Panchatantra* which was rendered into Arabic by Ibn-i-Maquffa. A number of standard Hindu treatises on medicine, astronomy and mathematics were translated into Arabic by the order of the Abbasid Caliphs. These included such famous works as the *Caraka*, the *Susruta*, the *Nidana*, and the *Astanga* of Vagbhata. The *Caraka* was translated by Abdullah, son of Ali, while the name of the translator of the *Susruta* was Mankh (Manikya or Manika) in Arabic who cured Harun Al-Rashid of a severe illness and was appointed by the grateful Caliph the head of the royal hospital. Among other Indian visitors to Abbasid Baghdad reference should be made to Sabeh, son of Bahlah, a physician who cured Ibrahim, cousin of the Caliph ; Dhan who was employed in the Barmakiah hospital of Baghdad and was a translator of Indian sciences into Arabic Shanuk (Canakya ?) who was the author or a number of treatises on poison, astrology and astronomy, morals and veterinary science ; and Kan-kah who wrote four books on 'age', 'secret of nativity', cycles of the year' and 'beginning of the year'.[34]

About 154 A.D. (771 A.D.) an Indian traveller, who came to Baghdad as a member of the political mission which Sindh sent to the Caliph Al-Mansur, introduced a treatise on astronomy, a *Siddhanta* (Ar. *Sindhind*) which, by order of Al-Mansur, was translated by Md. Ibn-Ibrahim Al-Fazari who subsequently became the first astronomer in Islam.[35] This is mentioned by Al-Biruni [36] who also refers to another embassy to Baghdad led by a "well-known Hindu scholar" in 161 A.H.

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(778 A.D.) who communicated to Ya' kub Ibn Tarik the Hindu traditions regarding the distances of the stars.[37] These Hindu scholars brought such works on mathematics as the *Brahma-sphuta-siddhanta* and *Khandakhdyaka* of Brahmagupta, and it was thus that the Arabs first became acquainted with a scientific system of astronomy. The famous Al-Khwarizmi (850 A.D.) based his widely known astronomical tables (Zij) on Al-Fazari's translation mentioned above. Al-Khwarizmi was the first exponent of the use of numerals, including the zero, in preference to letters. These numerals he called *Hindi*, indicating their Indian origin. His work on the Hindu method of calculation was translated into Latin (De numero indico). The translation has survived while the Arabic original has been lost.[36]

The Mu'ta-Zila School was Influenced by Buddhism

As we have pointed above, long before the advent of Islam, the cults and rituals of Western Asia were partly influenced by Indian ideas. We have referred to the existence of Brahmanical temples in Western Asia and the wide prevalence of Buddhism in the said region. A few years after the death of the Prophet a controversy arose regarding the interpretation of the Quran. The *Mu-ta-zila* school wanted to base the principles of the Quran on the ground of reason. The chief exponent of this school was Wasil Ibn-Ata. It is said that he was well acquainted with Buddhist ideas. The Abbasid Caliphs were patrons of the *Mu'ta-zila* movement and with the decline of Abbasid power through the movement gradually lost its force, it could at least prepare good grounds for the emergence of three schools of thought of considerable importance; the Mu'takallamins who wanted to rationalise all the sayings of the scriptures, the Pha'lasifas or *Hukamas* who believed in philosophical solution of the religious problems and were greatly influenced by Greek ideas, and the *Sufis* who were followers of the path of mysticism (Tasabbuf) and believed in spiritual emotion, meditation and prayer.

The permeation of Hindu thought in Sufi practice is tremendous as well as amazing. It is tremendous because a good number of notable Sufis adopted slowly and slowly all the ideas of the Hindu mystics. They accepted from Hinduism yogic practices, wifely devotion, the concept of God as the saviour of the sinful, the practice of adoring the objects of veneration on the pattern of the Vaishnavas, the idea of complete surrender, the idea of attaining steady mind. Some Sufis adopted even the doctrine of Transmigration of soul. It is amazing because the vanquished cast their impact over the victors who were bigoted people and regarded Hinduism as kufar. On the other hand, the Sufis could not offer any idea to the Hindu Bhaktas as well as the Yogis.

— S. R. SHARDA.

Parallelism between Sufism and Vedanta

The term Sufism came into existence in the second half of the eighth century. Before that, the Tassabbuf was followed by various ascetic sects like the *Zuh'ha'd*, the *KKas'sas*, the *Sak'koun*, the *Nasmak* and others. It is generally believed that the followers of Sufism had their inspiration from the Indian wandering ascetics. An earlier form of such an influence is manifested in *Zuhd* or asceticism which was in fact proto-Suffism.[39] "The presence of wandering Indian monks was a factor of practical importance to the adherents of Islam as early as the time of Abbasid Caliphate.[40] "The *Aghani* has preserved for us at least one portrayal of an unmistakable Buddhist view of life and the *Zindiq* monks described by *Al-Jahiz* were either Indian *Sadhus*, Buddhist monks, or their imitators.".[41] *The Aizudiya* form of Sufi thought according to which the

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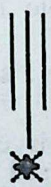

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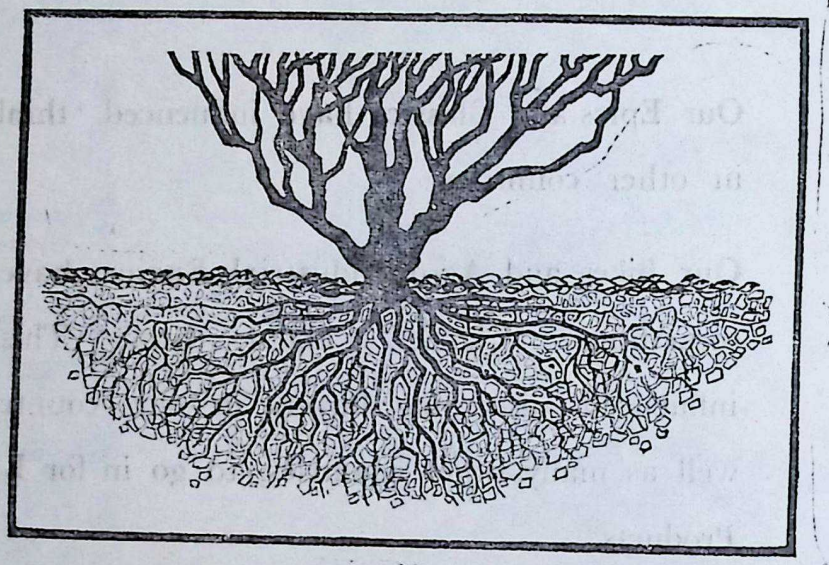

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Supreme Being is manifested in everything (*Hama Osat*) the individual soul and the universal soul existing in undifferentiated relation, resembles Sankara's interpretation of the Vedanta, while the *Suhudiva* school according to which everything is derived of the Supreme Being (*Hama asosat*) is akin to Ramanuja's Visishtadvaitavada. As Titus has rightly pointed out, " . . . .here the contribution seems to be made in thought, religious imagery of expression, and pious practices, which came from both Buddhist and Vedantic sources." [42] It is known that Buddhist works were translated into Arabic during the Abbasid period, specially in the reigns of Al-Mansur and Harun Al-Rashid.[43] The ministers of the Barmakiah family who enjoyed great power during the Abbasid Caliphate induced Indian scholars to come to Baghdad and engaged them in the work of translation. The founder of this family was a Buddhist high-priest in the Naubehar (Nava Vihara) in Balkh. Although converted to Islam they had great leanings towards their old culture.

The Muslims in the Beginning Were Quite Receptive

India could exert greater influence on Islamic thought and culture as the Arabs were ready to learn more and more from India. Unfortunately, with the decline of the Abbasid power by about the middle of the ninth century, the direct intercourse between India and Baghdad was practically cut off. Towards the close of the ninth century the Samanids of Transoxiana rose into importance and their capital Bukhara, together with the city of Samarkand, rivalled and almost eclipsed Baghdad. Finally, with the fall of Arab power, the leadership of Islam went into the hands of the Turks as a result of which Islamic culture and learning were decentralised. The new situation thus created was not very favourable to the spread of Indian thought in the lands dominated by the Turks who were not so respectful towards Indian culture as the Arabs.

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India's Contacts with Africa from the Earliest Times

AMBA PRASAD

VERY little is known of India's contacts with Africa in ancient, medieavel or even early modern times. This is explained by tht lack of available data on the subject. In contrast, we have ample evidence of India's contacts with South-East, Central, and West Asia and some good studies based on the available evidence have been made. One can almost say that the ignorance of India's earlier contacts with Africa is colossal. That does not mean that the contacts did not exist. In fact a detailed study of the Western Indian Ocean contacts will reveal that the West Coast of India, the Arab littcral bordering on the Indian Ocean and the East and South Coast of Africa formed the three arms of a triangle and that these maritime contacts have existed from very early times. In order that a correct perspective may emerge of Asian and African history, a study of these contacts is of utmost importance.

The Discovery of Monsoon is a Landmark in Indo-African Trade Relations

The connection between India and Africa has, at all times, been helped by nature and geography. The direct distance between Mombasa and Bombay is only 2,500 miles. The duration of the monsoons blowing for six months from the north-east and for the next six months from the south-east was a source of tremendous power to the sailors, the vessels had only to set their sails and point their bows towards Africa during November and February, and after a brisk trade, had to set their bows in the opposite direction. And in this way trade was going on for centuries. This knowledge of the direction of the monsoons was long known to the Indians and the Arabs and when Hippalus discovered this secret in 47 A.D. for Europe, the winds came to be called Hippalus by Europeans.

The Historical Perspective

The contacts between India and Africa can be studied historically, though both chronology and historicity of evidence is sometimes vague and uncertain. One has to take the aid of so many sciences in order to be able to give a connected and fairly reliable account. Archaeology, anthropology, numismatics, sociology, folklore, linguistics, have all to be pressed into the service of the historian. In this way the materials present a problem — they are so scattered and in so many languages, that it is indeed a task to collect them, sift them and present them in the form of a connected historical account. The task is attempted in the short span of a paper with the background of

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these difficulties in mind. A bigger volume will alone do justice to it.

The history of these contacts can be studied in five periods namely (a) before the first century A.D., (b) from the first century to the 8th century, (c) from the 9th century to the 15th century, (d) from the 16th century to the middle of the 19th century and (e) from the middle of the 19th century to the present day. This periodization has been worked out on several considerations which, of course, cannot be considered in a survey article like this.

Period (A) — Upto the First Century A.D.

Before the first century A.D. our evidence may not be as reliable as of the later period but, if properly co-ordinated, we get a fairly accurate picture of Indo-African links. "Asia is the undisputed homeland of civilization", says Sir Mortimer Wheeler and adds "Africa may well be the homeland of man himself".[1] Though the final verdict cannot yet be given, the earliest 'Man', who was the first tool-maker, may have lived in Africa some 1.75 million years ago. But, whereas this 'Man' remained a food-gatherer in Africa, Asian 'Man' went ahead and became a food-producer, beginning perhaps some nine thousand years ago. Of the five main groups of Africans of which African population is composed, the Negroes (West African or Bantu) or the Hemitic Negroes, the Bushmen, the Hamites, the largest group is that of the Negroes. The original home of the Negroes has sometimes been suggested to be Asia (India), Europe and Africa itself. Though it is difficult to say anything with finality, it might be said that the occurrence of 'sickle-cells' in a group of Indian population supports the Indian home-theory.[2]

Cammiade and Burkitt have noticed a remarkable affinity between various implements belonging to the Palaeolithic Age that are found in South India and similar ones that are found in South Africa. Cammiade had gathered large quantities of pre-historic implements from various localities in South India and the Deccan and Burkitt, who had specialized in the Stone Age implements of South Africa, have together elucidated the sequence of these finds from a typological study in a number of articles published in *The Antiquity*. Drawing attention to various parallelisms that are found to exist between the South Indian types and those of Africa, they have come to the conclusion that "close connection existed in those days between the two races."[3] Later studies by D. Clarke, V. D. Krishnaswami and H. D. Sankalia confirm it.

Africa and its People in the Vedic and Puranic Literature

According to a writer there are references in Indian religious literature to certain people of Africa which shows knowledge of Africa in Vedic and post-Vedic times and, probably, the existence of a close link between India and Southern Rhodesia. He mentions that in the *Aitreya Brahmana*, there are references to 'Mishnar' or Mashonaland in the context of its gold and elephants.[4] We know from later historical evidence that the region abounded in gold and elephants. The same writer also mentions that there is a reference to the 'Jhuls' in the *Bhavishya Purana*, along with their physical characteristics. This tallies very much with the physical characteristics of the 'Zulus' of Africa.[5] But these points cannot be overstressed.

The Indo-Egyptian Relations in Protohistoric Times

That India's contact with Egypt was perhaps the earliest and goes back to 2500 B.C. or even earlier may have some truth. This evidence comes from two sources: (a) the language and (b) the use of the cowrie shell. Homburger, in a learned paper entitled: "Historical conclusions from a study of Indo-African Language", says that "the first dynastic Egyptians came from the Indus Valley,

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following some traders who had preceded them. It is difficult to say if they had been preceded by the Yellowish Khois (Hottentots) who peopled the country called Kash and were driven South by the Egyptians and, later, by the Blacks, who came over from India by small groups."[6] Of course, archaeologically it cannot be proved.

The evidence provided by the use of the cowrie shell as a means of currency and coinage is most remarkable. The cowrie shell is not a native of the Atlantic Coast but was brought there from the Maldive Islands, near the Indian Coast. According to Mrs. Leakey, cowrie shells from the Maldive Islands, were found in an Iron Age settlement near Nakuru in the Kenya Highlands, establishing the possibility of very old trade contacts between India and Africa. According to another authority, "The Indians who traded with Egypt used the cowrie shell for money . . . This system dates as far back as the 28th century B.C."[7] Another scholar has supported this view in these words: "When it is realized that almost the only positive records of maritime achievements before 2000 B.C. relate to the Egyptians, it seems that the Egyptians were trading with India and China, using cowrie as a means of foreign currency," and has added that "it would not be long before the Egyptians would introduce it into Africa and, with it, their own system of reckoning by sixes."[8] However, this view is also largely speculative.

Indo-African Trade: the Sanskrit and Pali Literature

Among the literary sources, one can point to a considerable volume of religious literature of India, the two epics (the *Ramayana* and the *Mahabharata*), Pitakas and Jatakas (*Suttapitaka* and *Baveru Jataka* in particular) and the Puranas, which provide some clues to Indian Ocean activities of Indians. The writings of the Greeks covering the period from 800 B.C. to the first century A.D. also provide further evidence. In his study of the *Ramayana*, Sylvain Levi has pointed to the existence of a folk-lore of the Indian Ocean, of stories current among the mariners of the distant countries to which either their voluntary sailings or the freaks of winds had carried them. Pali scriptures mention a vigorous sea-faring activity. One Jataka describes as many as 700 merchants, who sailed from Bharukaccha (Broach) in one vessel under the guidance of a blind pilot.[9]

The Writings of Wilford and Speke

A subject of great interest, though controversial, is provided by the writings of Wilford and Speke. Th former published two of the most important results of his researches in Volume III of the Asiatic Researches in 1801. First, that the Nile was clearly a Sanskrit word[10] and second, that the Hindus were familiar with the source of river Nile and christened it 'Amara' and also with the Wanyamvezi or 'Men of the Moon', from whom they heard of the Tanganyika mountains and their association with the Tanganyika lake.[11] He gives details of the source and the course of the River Nile and mentions its tributaries as also the tribes which were living on its banks. River Nile has been described as 'Mahacali' and has many other epithets, all implying different shades of black or dark azure. He also says that the source has been very correctly and elaborately described, with a mythological explanation as to why the country near the source was called *Chandrasthana*, or the land of the Moon.

Besides these two points, he mentions the activities of Indian traders in this region with a great deal of detail. He writes, "Nothing was ever written concerning this country of the Moon, as far as we know, until the Hindus who traced with the east coast of Africa, opened commercial dealings with its people in slaves and ivory, possibly sometime prior to the birth of our saviour when associated with their name (Men of the Moon), sprang into existence the Mountains of the Moon. The Men of the

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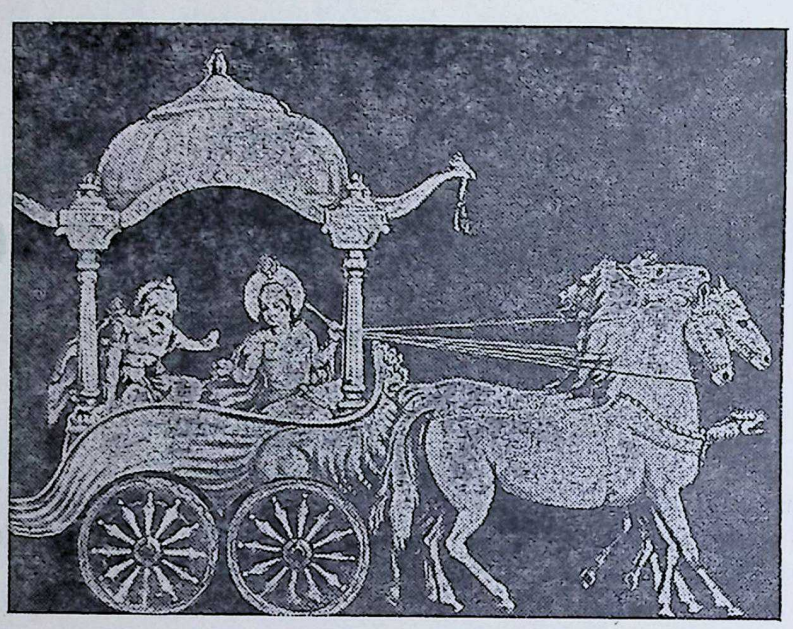

"Among birds I am GARUDA"

"अहम वैनतेयश्च पक्षिणाम" (Gita.chapter x sloka 30)
Said the Lord. That was ages ago — at Kurukshetra.
Times change. Quality symbols — never. Garuda symbolised the best among a species. Even now it does.
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Moon are hereditarily the greatest traders in Africa, and are the only people who, for love of barter and exchange, will leave their own country as porters and go to the coast and they do so with as much zeal as country-folk go to the fair. As far back as we can trace, they have done this and will do so as heretofore . . . The Hindu traders had a firm basis to stand upon for their intercourse with the Abyssinians, through whom they must have heard of the country of Amara, which they applied to the Nyanza and with the Wanyamvezi or Men of the Moon from whom they heard of the Tanganyika and Karagua mountain."[12]

Later, Speke in his *Journal of the Discovery of the Nile* published in 1863, wrote, "Col. Rigby gave me a most interesting paper, with a map attached to it, about the Nile and the Mountains of the Moon. It was written by Lt. Wilford", and added, "This, I think, shows clearly that the ancient Hindus must have had some kind of communication with both the Northern and Southern ends of the Victoria Nyanza."[13]

In the second edition of his book, Speke dropped reference to this map and this paper, as he believed it to have turned out to be a forgery.[14] Recently two eminent British historians on Africa have also expressed their doubts about its being authentic information.[15] Wilford also acknowledged that, when writing his earlier paper, he had been the victim of an 'elaborate imposition' by a pundit who produced a 'forged manuscript' to prove the existence of ancient knowledge of Egypt among the Hindus.[16]

But this does not necessarily mean that ancient Indians had no knowledge of the people of the Mountain of the Moon, of the Great Lakes and, possibly, the source of River Nile. It only means that the particular manuscript was not one of the Puranas but was some other document which contained fairly elaborate and accurate information about them. Even if the document was not as old as the extant Puranas, it must have been prepared much earlier than 1800 A.D. and, in any case, it served as a guide to Speke, who is known to have discovered for Europe the source of River Nile. There is no doubt that there is no reference in any of the eighteen Puranas to this, but it is possible that the tradition of knowledge of this part, which formed the subject of the manuscript, might have existed from ancient times.

IRAN

"The story of Indo-Iranian cultural relations is actually the story of civilization in the East. As is evident from the legendary history of both countries, India and Iran were inhabited by people professing the same faith and speaking the same language. The Vedas bear witness to the assumption that Zoroaster started preaching a Vedic religion in Iran which laid stress on the worship of fire. The sacred texts of the Hindus bear affinity with those of Zoroastrians. Slight phonetic amendments to the Zend-Avesta can make it read like Vedic Sanskrit. The affinity is evidenced not only in the language, metre, diction. and sentence-formation of the two scriptures, but also in rituals, traditions, creation-fables, and accounts of the deities and angels of the Zoroastrians and the Hindus; which goes to prove that both Indians and Iranians lived together as one people prior to their division and demarcation. Both were Aryans: those living in Iran, to the west of Sind, called themselves Aryans, but were termed Persians by the Greeks, for the latter had to make contact with them in the province of Fars. The names 'Parthavas' and 'Pahlavas' occur in Indian epic tradition also; but our brothers on the western side of Sind gave us the name of Hindus and our land that of Hindustan."

—DR. HIRA LAL CHOPRA.

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Indo-African Trade : the Graeco-Roman Sources

The Greek evidence coming down from the middle of the second century B.C. proves the existence of sea-trade conducted in fairly large vessels belonging to Indians. Agatharcides of Alexandria noticed Indian ships arriving at Sabaean port from Patala on the Indus. This evidence is further confirmed by the testimony of Eudoxus who visited India towards the end of the second century B.C.[17] The Graeco-Roman writings are quite fulsome about Indian trade connections with Egypt, the Red Sea and Persian Gulf. Even going back to the sixth century B.C. one can establish conclusively that the discovery of Indian timber in the buildings at Nimroud and the dating c. 604-538 B.C. go to prove the existence of sea-trade in large ships between India and the Euphrates. Probably they were there a great deal earlier.

Period (B) — First Century to the 8th Century A.D.

We have still more reliable evidence of Indian links with Africa from the first century A.D. The *Periplus of the Erythrean Sea*, written in Greek by an anonymous author,[18] seems to be an account of an eye-witness who travelled by sea through the Gulf of Aden, rounded the Cape Guardafui and sailed southward along the shores of what are now the countries called Somalia, Kenya and Tanganyika.

The testimony of the *Periplus* is that the inhabitants of this coastal region were savages but describes their markets as part of a close-knit network of Indian ocean trade. Ships sailed there from Egypt in July, other ships came direct from India. To the African market towns across the seas from Barygaza'[19] ships used to bring the products of their own places—wheat, rice, clarified butter, sesame oil, cotton cloth and girdles and honey from the reed called Sachhari. Indians imported from Africa ivory, tortoise-shell, rhinoceros-horn. palm-oil in great quantities. It is quite likely that the Indians introduced sugar[20] and cocoanut'[21] into Africa.

Besides the trade in these commodities, the important thing to note is that these products "were regularly shipped in Indian vessels from the Gulf of Cambay."[22] The *Periplus* refers to the port called then Avalites (modern zeila) on the coast of Somaliland. In this harbour, mention is made of about twenty maritime craft, large and small, which were navigated by Rajput or 'Hindu pilots'.[23] Thus, the Indian vessels played the most important part in this trade. It may also be noted that some of the Indian ships discharged their cargoes in the African ports, but others transhipped them at sea, thus establishing a network of trading activity connecting India, Red Sea area (especially Muza) and Egypt and the Roman World, of which the centre was India. Pliny camelains of Roman gold flowing to India; the balance of trade in India's favour amounted to £ 500,000 annually. Indian pearls, emeralds and "the web of women air", as the Indian muslin was called in these parts, adorned the aristocratic ladies of Rome and the prices she paid was indeed a heavy one.

At the same time it cannot be gainsaid that there were Indian settlements in the trading centres in Africa at this time. The *Periplus* tells us of a trading colony of Greeks, Indians and Arabs settled in the island of Socotra, possibly the same composition held good in respect of Zeila, Adouli and Azania.

That this pattern of trading must have continued from the first century A.D. to the sixth century A.D. is borne out by the testimony of the *Christian Topography* by Cosmas who was an Egyptian monk. The work was written in 545 A.D.[24] Though it is a work on science and astronomy, and though it seeks to construct an impossible theory of the universe, its usefulness lies in this that it mentions imports into India of certain African commodities. It refers to the import of frankincence, cassia, calmus into India from the

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coast of Ethiopia. The notable places of trade mentioned in India are Sindh, Saurashtra, Chaul and Male.

Period (C) — 9th Century to the 15th Century A.D.

The period from ninth century is marked by the rise of Islamic power. The Indian ocean was full of Indian and Arab maritime activity till the sixteenth century when European nations started playing a major role in this western Indian Ocean trade. The evidence is more ample and is also relatively more reliable for this period. The Arab and Persian accounts, and some linguistic, numismatic and archaeological sources also come to the aid of the historian. For the later phases of this period even European accounts can supplement other sources.

The Chronicles of Kilwa Kisiwani,[25] Pate, Lamu and Mombasa are important sources, though their value is almost entirely for reconstructing political history, not economic or cultural history. African archaeology does not, in the present state of our knowledge, provide sufficient clues to the trade relations; certain inscriptions have been found and are of some value.[26] Quite a large number of coins belonging to the ruling dynasties, of East Africa have been collected. But only two Indian coins have so far been found; one found at Mofia is of a small state of the mid-thirteenth century South India and the other from Mogadishu is of Shah Firuz al Bahmani (1397-1422).[27] As for the Indian sources, there is hardly any direct information available on India's relations with Africa. Inscriptions there are but they throw more light on land grants; written works are of a literary or of a juristic character; there are charters granted to the merchants engaged in sea-trade and these give an idea of the trade and privileges enjoyed by big merchants.[28] But, much of the evidence from India remains to be collected and sifted. The temple records or royal family records called *granthavalies* from Kerala, with which Africa had close links, and family papers of certain old families in Gujarat and Kathiawar, have to be tapped as an important source.

But in the medieavel period we have sufficiently extensive and trustworthy evidence of contemporary accounts. These are in five languages mainly — Arabic, Persian, Chinese, Portuguese and Italian. Persian and Chinese sources are few but are quite useful on the subject of Indian Ocean trade. Hudul-Al Alam by an anonymous geographer is the most valuable Persian source.[29] The Arab geographers are particularly noteworthy, they belonged to several countries but are linked by the unity of language and religion and besides their knowledge of geography, trade and shipping of the oceans, some of them show a remarkable knowledge of nautical science. Among these, special mention may be made of the following: Ibu Haukal (c. 960),[30] al-M'sudi (c. 956),[31] al-Idrisi (c. 1100-1666),[32] Abul-al-Fida (c. 1273-1331), Ibu Batuta (c. 1325-54).[33] The work of Marco Polo (c. 1293) of Venice is particularly valuable.[34] The Portuguese accounts travels of Vasco da Gama (1497-1524)[35] and Barbosa's Book[36] — are valuable for the end of the 15th and the beginning of the 16th century.

The Chola Kingdom in South-east of India had become a sea-power in the ninth century. In the early part of the eleventh century, its ruler claimed to have conquered 12,000 islands. He certainly ruled the Maldives which supplied cowries to African Continent. The Cholas may have given their system of weights also to Africa. Between the ninth and twelfth centuries, Chola traders must have spread in Western Indian Ocean as they had done in the Eastern Indian Ocean. But in the thirteenth century the West Indian Ocean was becoming a part of Islamic culture.

Merchant Colonies on the East African and West Indian Coasts

The presence of Indian settlers in this period in certain towns along the East Coast of Africa

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is pretty clear from the available evidence. Mogadishu was inhabited by pure Arabs in 1229. A century later which Ibn Batuta visited it, he found it "an enormous city" with inhabitants who were "merchants".[37] Some Indian merchants must have found their way there. Malini was another important port town. In the 10th century it appeared that it was a 'non-Arab city'[38] though merchants from different parts of Indian ocean area visited the port. When Vasco da Gama visited it towards the end of the fifteenth century, he found a considerable community of Hindus whom he described as "Indian Christians" out of ignorance.[39] According to him, they ate no beef. The Portuguese also found some vessels of the Banias settled in Cranganor, Malabar. In Mombasa port-town there were some Hindus but at that time they were temporary residents and Vasco da Gama found them 'held in much subjection'.[40] But the Portuguese noted many ships of Cambay here. Possibly it was becoming the headquarters of the Gujarat traders in the sixteenth century. There was also some rivalry between the Hindu and Muslim traders. Further south of Mombasa was the port of Kilwa. Quite a strong element of Hindu settlers was included in its population. Vasco da Gama recorded the opinion of the pilot who piloted his ship to Calicut that half of Kilwa belonged to the Muslims and the other half to the Hindus.[41] Another town further south was Sofala, partly settled by the Arabs of Oman and partly by the Indians.

Thus one finds that Indians were to be found in the various port-towns on the East African Coast. Though the predominant element was that of the Arabs, there is no doubt that they were mixed up with Persians, Bantu and Indian elements. The culture that developed was composite culture. It seems most likely that Indians attempted to build independent settlements of their own also. El Idrise (12th century) mentions the town of Soiouna, of moderate size, peopled with Indians and natives. Abu-al-Fida 13th century) also refers to the town of Seyonna where the king of Sofala was residing. It was probably Sena which was known for the export of gold and iron.[42] Another settlement, as pointed out first of all by Sir John Gray the well-known historian-Judge, was by the Wadebulis. It is quite probable that they were mariners and merchants from Dabhol, a port on the West Coast of India. It has so far not been possible to establish the date for the arrival of the Wadebulis.[43] It is probable that they migrated to East Africa in the sixteenth century.[44]

In the mediaeval period, there were certain important Indian ports which figured prominently, in connection with Indian Ocean trade, particularly with Africa — Cambay and Somnath in Gujarat, Calicut and Cannanore in Kerala. Cambay was the centre of trade for the clearing of goods of Gujarat. Cloth was its most important export. The importance of Cambay was realized by Albuquerque when he said that "the trade of Africa was interwoven with that of Cambia."[45] Calicut was becoming the entrepot for the trade of the Indian Ocean.

The two merchant classes most important in this trade were the Banias of Gujarat whose activities extended from Gujarat-Kathiawad Coast to Konkan and Malabar Coast in India and the East Coast of Africa and the Arab littoral on the Indian and the East Coast of Africa and the Arab littoral on the Indian Ocean. The other class was that of the Arabs who had settled down in Indian port-towns and had become Indian merchants in the true sense of the term and were patronised by the local Hindu kings. They produced enterprising sailors, their superiority in nautical sciences was well-known. The Banias employed them on their ships. Marco Polo and Barbosa have made ample mention of the trading genius of the Banias.[46] It is an important feature of the Indo-African trade of this period that the functions of the trader and the carrier were often combined. It was a usual practice for the mer-

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chants to have their own ships. The Portuguese have noted that some Indian merchants owned forty ships, a few owned as many as fifty ships.[47]

Items of Export and Import

African demand for Indian goods came from two sources, from the people of Africa in the interior and from the fashionable city-dwellers of the coast. The African people were fond of Indian cloth and Indian beads; the coastal communities desired, besides these two commodities, gold, embroidered silks, copper, Indian spices and some precious stones. The Book of Duarte Barbosa says: "Here (Zimbabwe in Rhodesia) in the town of Benaametapa is the King's most usual abode in a very large building, and thence the traders carry the inland gold to Sofala and give it unweighted to the Moors (this is in reference to Indian traders) for coloured cloth and beads, which are greatly esteemed among them, which beads come from Cambay."[48] In Safola and Kilwa, food-stuffs came from the interior but in some of the northern towns these were imported from India.[49] Millet, rice and wheat were taken by the Indian merchants from India to Malindi and were the products of Gujarat and Konkan.

As has been mentioned earlier, Indian cloth was being exported to Africa from India from very early times. This trade seems to have continued unbroken, as in the mediaeval period also, cloth is mentioned as the principal article sent to Africa. The Bantu people liked coloured cloth and the nobility and high-class ladies expressed their likings for sitks with threads of gold. Fine varieties of cloth — Muslin and silk — were in demand in coastal towns.

India imported gold and ivory from Africa in large quantities. The other commodities India imported from Africa were rhinoceros-horn and skin, ambergris, gum, pearls and tortoise shell. We find numerous references to the abundance of gold in Africa from the tenth to the fifteenth century but specific references to gold trade with India were made by Alberuni in the eleventh, Marco Polo in the thirteenth, Iba Al Wardi in the fourteenth and Bargosa in the early sixteenth century."[50] The presence of so much gold in India in mediaeval times is explained by the import of African gold into India. The Bantu people had gold so much in abundance that they gave gold in exchange for Cambay cloth without weighing it.[51] India had her own ivory and exported it to Ormuz, but it was inferior in quality to the African ivory. So, India imported ivory mostly from the ports of Mogadishu, Malindi and Sofala.[52]

There is no evidence to prove the enslaving of the people of Africa by Indians and then transporting them to India as commodities of trade during the mediaeval period.

Indian Elements in the Zimbabwe Culture of Southern Rhodesia

Caton-Thompson, a great authority on Zimbabwe culture of Southern Rhodesia, has pointed out that the trade connection with India was "the primary stimulus which led to the development of the indigenous Zimbabwe culture."[53] She expressed her views first in her work *Zimbabwe Culture,* published in 1931, and in a paper submitted by her recently on "Trade Beads in Mediaeval East and Central Africa" to the second conference on African History and Archaeology, she supports her earlier-held view that the beads found in the ruins at Zimbabwe came from India and Malay States, during the mediaeval period, not earlier than eighth to tenth centuries. The evidence of Ibn Al Wardi in the fourteenth century and of the Portuguese in the fifteenth and sixteenth centuries goes to show that the bead trade with India was still flourishing. This shows in any case that the inhabitants of Zimbabwe were certainly in contact with the mediaeval trading system of the Indian Ocean of which India was the centre. According to a recent writer, the date of the first building at Zimbabwe could

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have been as early as the eleventh century A.D. or as late as the fourteenth.[54]

He has tentatively come to hold the view that the builders of Zimbabwe culture were Africans themselves.[55] Though it is difficult to hold a definite view, some facts may be noted so that one may not altogether exclude Indian inspiration for this culture. In the eleventh century there was the great sea-power of the Chola Kings of South India; that Indians had a flourishing and continuous trade in gold and glass beads. Cloth from Cambay was also in great demand in this part so that there was close contact between India and Rhodesia in this period. Then the stone ruins, which consist of a vast elliptical enclosure, with other stone walls inside and, in particular, a solid conical tower, suggest that they constituted a Siva temple, its conical tower was Siva linga; the eagle image in soap-stone found there was probably 'Garuda' of Indian mythology. The earlier writers attributed it to the South Indian inspiration of a much earlier period.[56] It is quite possible that there might have been some South Indian inspiration of the period from ninth to eleventh century or thereabout. Here more research on the part of Indian scholars is required to be able to come to a final judgement on the riddle of Zimbabwe.

One more cultural link is clearly to be seen between Kila and India. An elaborate stone carving has been uncovered. This carving is very much in the same style as is found in Muslim India and was possibly inspired by India.[57]

Period (D) — 16th century to the Middle of 19th century A.D.

The period of three centuries and a half from the beginning of the sixteenth century to the middle of the nineteenth century is marked out by intensive European commercial, religious and political activity in the Indian Ocean World. It began with the discovery of the sea-route to India by Vasco da Gama in 1498. The Dutch, the French and the British offered a tough competition to the Arab and Indian trading activity. There was an intense rivalry among these European nations themselves, which resulted in the establishment of British mastery finally in the 19th century. The sources for this period became more authentic, as the records of the commercial companies as well as of their Governments are plentiful. The great need again is the study of these records. The Portuguese records available in Goa and Lisbon have also to be studied to get a true picture of the maritime, cultural and commercial scene in the Western Indian Ocean.

Indian Pilot took command of Vasco da Gama's Ship

It was an Indian pilot, Ahmad bin Majid, probably an Arab from Oman who had settled in India, who piloted the ship of Vascco da Gama from Malindi on the East Coast of Africa to Calicut on the West Coast of India. Vasco da Gama describes him as a "Christian Pilot"., "native of Gujarat", meaning thereby that he was a Hindu pilot of Gujarat.[58] De Barros describes him as a "Moor of the Gujarati Nation", named "Malemo Cana."[59] Recently a book entitled *Ahmad bin Majid, pilot of Vasco da Gama* by a Russian scholar has expressed the view that he was a national of Aman.[60]

For a century or so the Portuguese remained the masters of the Western Indian Ocean, followed by challenges from other European nations. The Portuguese ascendancy proved to be a great set back to the Arab and Indian maritime activity. In fact the Portuguese treated the Indian Ocean as if it were a Portuguese lake. This further resulted in the decay of the coastal cities. Obviously there was a decline of Indo-African trade during this period of European colonial activity.

It is characteristic of Indian activity, in whatever field one may consider, to follow a policy of tolerance. So they did not establish a

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monoply of trade to the exclusion of others, even when they were strong enough to do so. They allowed free competition to all. There was no idea of "contraband trade" which became a feature of Portuguese policy. This led to the imposition of stringent restrictions on other traders so much so that it was impossible for Arab or Indian ships to navigate the Arabian Sea without permits of the Portuguese authorities. In issuing the permits they prohibited the Arab traders from carrying pepper, arms and other ammunition of war and also arrogated to themselves the power of seizing a ship suspected of being engaged in contraband trade.

Some Facts regarding the Slave Trade

Coupland has presented a misleading picture of slavery in the pre-European period. His conclusion that the slave trade was continuous from earliest times is not supported by evidence. Before the coming of the Portuguese, slave trade was exclusively confined to the Somals ports of Zeila and Barbera and nowhere was this trade in existence south of this area. Early Portuguese accounts of the fifteenth and sixteenth centuries are silent about the slave as a commodity of trade. The European nations, the Dutch and the French in particular, developed slave trade with Madagascar and with Mozambique; by the end of the eighteenth century the French had over 100,000 slaves as against 20,000 whites and coloured free persons. It is estimated that the French captured 10,000 slaves a year.[61]

The presence of Abyssinian slaves and their part in Indian politics in the Muslim period has been a noticeable one. In the fifteenth century Eukn-un-din Barbak Shah of Bengal is reported to have maintained a large number of such slaves, some of whom were raised to high positions. But this slavery system was altogether different from the later-day slavery system practised by the Europeans.

Thus one cannot agree with Coupland when he says "Asia, not Europe bears the chief responsibility for the damage done by the slave trade to East Africa."[62] A fair estimate is that given by General Rigby, who wrote that "There can be little doubt that the slave trade was about wholly due, at least in its worst aspects, to European impact on the unhappy races of Africa."[63] General Rigby reports that he was told by the 'Banias' that when they came to African Coast, the whole country was densely populated but "now it was necessary to go about eighteen days journey inland before finding a village."[64] Such was the damage done by slave trade carried on by Europeans.

Honesty was not a Policy but Virtue with the Indians

The Arab Sultans of Oman and, later, of Zanzibar had great trust in the Indians. They were appointed as customs collectors on behalf of the State.[65] Sultan S'aid is known to have personally gone to receive Indians coming to Zanzibar. Sir John Kirk, Consulate-General at Zanzibar from 1866 to 1867, has testified to the warmth with which Indians were received by the Sultan of Zanzibar in those days. Indian penetration in the interior for purposes of trade is also now a well-established fact about this time.[66] There were Indian trade centres opened in the interior reaching up to Nimule, Gondoro and Wadelai. About 1860 Indian population of East Africa was about 6,000.

In the last phase, Indo-African contacts have developed along different lines. A successive wave of Indian immigrants has gone to South and East Africa and they form a considerable proportion of the population of these countries today. In South Africa, they total just a little short of half a million, in Natal Province as a whole there are 300,000 Indians. In Southern Rhodesia and Zambia their number is less than 10,000 and in Malavi, they are only 3,000. But in East Africa their number is nearly 200 000. In Mozambique they number

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50,000. The number of Indians in the rest of Africa is very small.

Period (E) — Middle of the 19th century to the Present Day

In this paper it is not possible to do justice to the big question of 'Indians in Africa' and their rule in African history. A few aspects of this question can be touched upon to see what has been the Indian contribution to Africa in more recent times.

Indian activity is to be distinguished from the European colonial activity in respect of Africa. The Indian trader's was a peaceful, individual enterprise without the support of powerful economic organisations in Africa or in India. India did not experience at all the modern phase of economic imperialism and industrial capitalism which had led to the scramble for Africa among the European nations. Nor did Indians ever aspire for any economic or political domination which were the marked features of the European minorities of South Africa and Kenya. In fact, Indian settlers had to carry on their occupations under great economic and political disabilities imposed by the Governments of the colonies. For instance the Marketing of Produce Bill of 1932 benefited only the Europeans, and increased the distress of the Indian small trader. Similarly, the attempt to establish European monopoly of the clove trade in 1934 in Zanzibar led to the discrimination against Indian traders. There are many more examples of this nature which cannot be quoted here due to lack of space.

Role of Indian Labour in African Industries

The first thing which strikes a student of history is the role of Indian labour in the development of Africa. They were first called to work as indentured labour in South Africa by the agreement of 1860 and were able to develop its economy and industry in spite of severely adverse conditions in respect of wages and coloured prejudices. For the construction of Kenya-Uganda Railways when it was found that European labour was unwilling to oblige and Africans did not provide an adequate labour supply, the Government of India recruited and sent Indian labourers.[67] As many as 32,000 Indians went for this work and suffered hardships and risks. According to the first Report of the Uganda Railway Committee (1903) nine thousand Indians died or were invalidated.[68] Thus, the Uganda Railway is a constant reminder of the Indian sacrifice for Africa's economic development.

Apart from labour supply, the Indian community has contributed to all aspects of African life — trade, finance, industry, skilled occupations, and agriculture. Indian contribution to the economic development of East Africa was noted by Sir Bartle Frere, an able British Indian civil servant and diplomat in 1873. In a memorandum on 'Indians in East Africa' he gave a first-hand account of the Indian role along the 6,000 miles of the African sea-coast and its islands. He says: "I doubt whether along the whole coast from Dalgoa Bay to Kurrachee (*sic.*), there are half a dozen ports known to commerce, at which the Indian traders are not, as a body, better able to buy or sell a cargo...Hardly a loan can be negotiated or mortgage can be distributed, or an export cargo collected which.....does not go through Indian hands. The European or American, the Arab or Sowaheli (*sic.*) may trade and profit but only as an occasional link in the chain between the producer and the consumer, of which the Indian trader is the one invariable and most important link of all ...[69] Thus Indians were playing a role, not only in the retail and wholesale commerce of East Africa, they were also playing an important part as the principal financiers and bankers.

The largest number of Indians were in retail trade, Johnstone, who was Commissioner of

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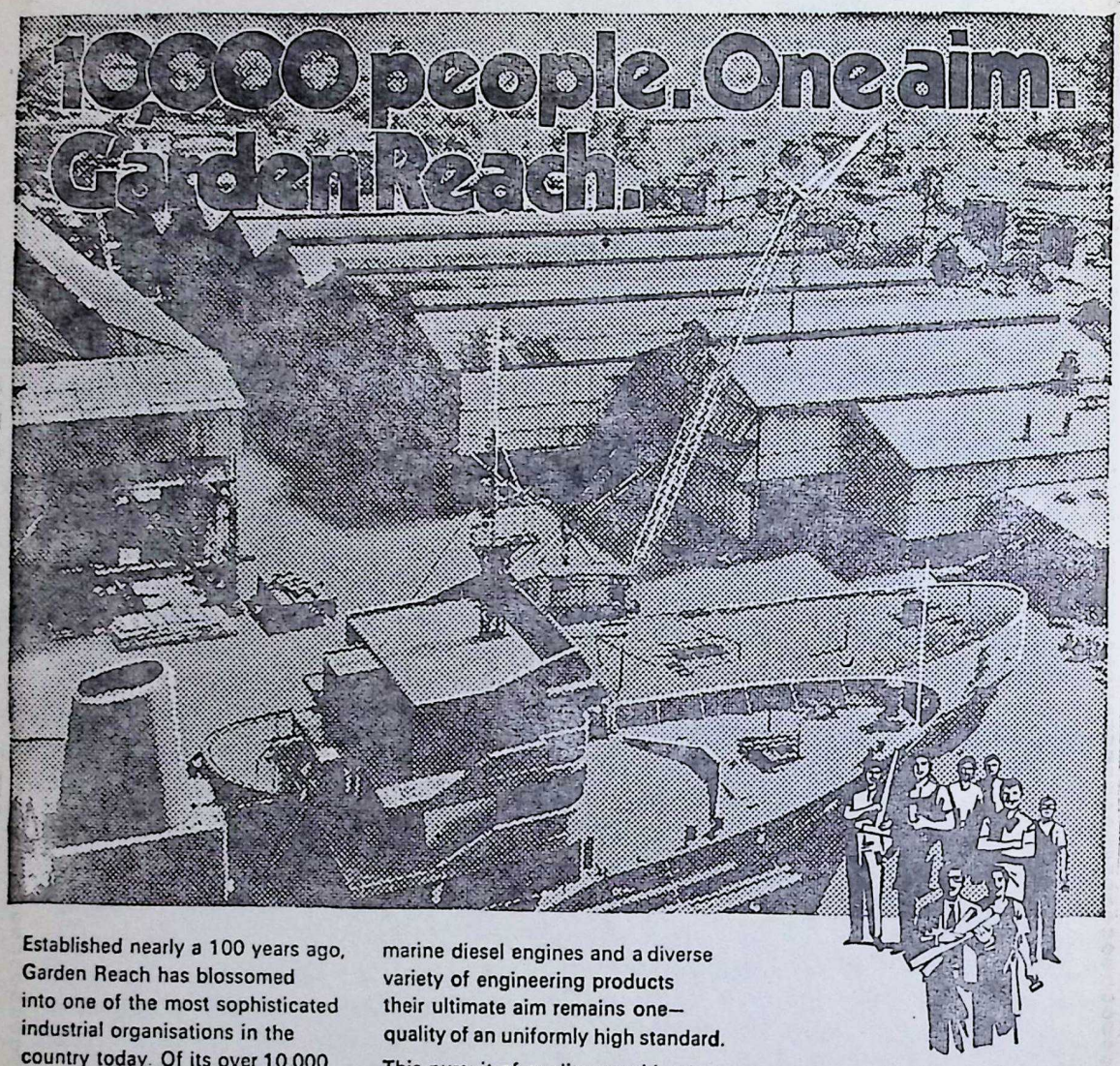

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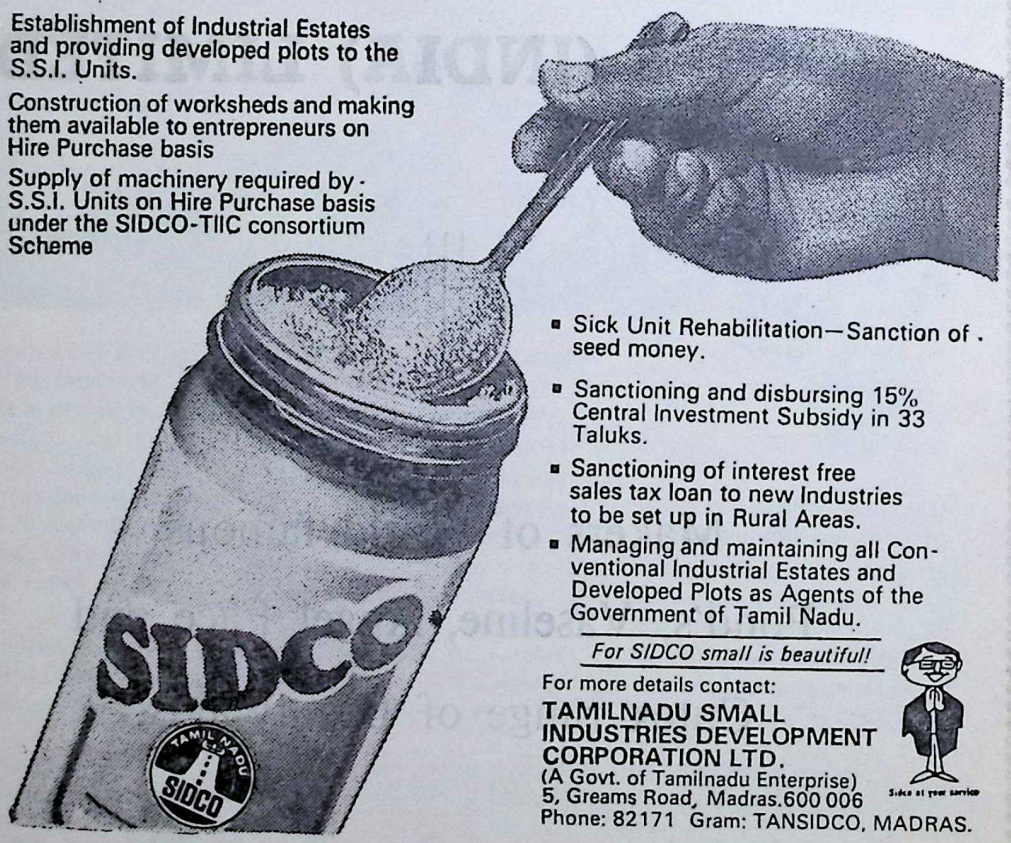

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Uganda (1899-1901), expressed the view that Indians introduced trade where it did not exist before.[70] This view was later confirmed by the East African Royal Commission of of 1953-55 which said : "Indeed, the remarkable tenacity and courage of Indian traders had been mainly responsible for stimulating the wants of the indigenous peoples, even in the remotest areas, by opening to them a shop window on the modern world and for collecting for the sale elsewhere whatever small surpluses are available for disposal."[71]

Indian Merchants Stabilized African Markets

Indian traders also brought down prices. There was a great margin between the prices charged by Europeans and those charged by Indians, as was reported by the census report of 1931. Indians are able to do so because their wants are limited, they are satisfied with a smaller margin of profit and they are hard-working and save on labour. The Indian shop was called *duka* which was stocked with all kinds of provisions, accessories, and goods of every day use. More recently, difficulties have arisen as the African retail trader has also come into the field and he finds it difficult to compete openly with the Indian traders and seeks protection of the State.

Indians have been active in establishing small-scale and large-scale industries. Starting with a small capital, they are now manufacturing commodities of every day use such as electric appliances, washing soap, glassware, etc., and have developed the crafts of shoe-making and boot-making and the manufacture of wood and cork. Saw-milling has also been promoted by Indian enterprise. Here Indians and Africans have opportunities of running co-operative enterprises.

Large-scale industry also attracted the attention of Indians. They were pioneers in setting up oil mills for producing cotton seed oil and groundnut oil and in the introduction of sugar. Though not pioneers, Indians are now largest owners of cotton ginneries. Coffee and tea plantations were first owned by Europeans. As the European planters started leaving, Indians have purchased most of these plantations.

Indians vis-a-vis the Socio-Political Struggle in Africa

In the struggle for racial equality and political rights, Indians have been in the forefront. The struggle first began in Natal in South Africa. Gandhi went to South Africa in 1907 and soon after organised satyagraha, mainly directed against compulsory registration as being repugnant to the dignity of India. Gandhi launched a second movement in 1913 refusing to obey discriminating laws directed against the ban on the entry of Indians into the Cape Colony by the Immigration Regulation Act of 1913. But discriminative practices continued after 1919. The Indians suffered and agitated against such practices. The Africans and Indians launched a passive resistance campaign in 1952. The technique of *satyagraha* was thus first tried in Africa and Indo-African solidarity against racial segregation was another matter of pride for India. In East Africa, Indians were the first to start agitation against segregation in townships. As a result, the segregation policy had to be given up in 1923. Indians also launched and carried on agitation against the reservation of the Highlands for Europeans.

Another Indian contribution was their fight for the common roll.[72] This demand which was first made at the end of World War I, was repeated a number of times and was aimed at securing equal rights for all races. Africans, Indians and Europeans. Marjorie Dilley wrote (1937), "In any case, the Indian demand for equality disturbed 'European Paramountcy', called attention to the needs and interests of other communities and led to the subsequent adoption of a policy which officially included them."[73]

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There were other activities of Indians which went towards Indo-African friendship. There was the Indian participation in the national movement in Kenya from the early twenties. Indian encouragement to Harry Thuku was well-known.[74] From 1946 to -1952 Indian African co-operation was at a high pitch in the political agitation. In fact, Indian support for the national movement was held to be responsible for the Mau Mau Movement.[75] More facts and examples could be mentioned of Indian-African co-operation in the political field but the above sufficiently shows that Indians have helped directly and indirectly in the development of political consciousness in Africa.

Our Gains and Lapses in the Field of Cultural Activities

Indian contribution in social, religious and cultural matters has been poor. The Christian missions were the greatest obstacle to integration between Indians and Africans in this respect. Christianity made a deep impact on the Africans. Hinduism did not, as Indians did nothing to disseminate Indian thought, Hindu religion or Hindu values. This is both a strong and a weak point of Hinduism. Nor have Indians ever presented a picture of a homogeneous growth. Culture is a universal heritage and both Indians and Africans have to learn from each other's culture. Ramakrishna Mission and Arya Samaj did have some activities but on a very limited scale and remained confined to Indians. There is a need of making available to the African the great ideas on religion and philosophy which India had developed.

Conclusion

It is thus clear from this survey of India's contacts with Africa that these were predominantly commercial; and it is this aspect of relationship that had always exercised a considerable impact on Africa. As commerce and culture are closely linked up, Indian links can be said to be cultural as well.

The Swahili language and culture were indeed of a composite character and in this Indian elements, the local African elements and the Arab elements got synthesised. These contacts, based on the mutually advantageous exchange basis, can be said to have worked to the benefit of India as well as Africa. In this way, it is fair to conclude that such historical contacts between India and Africa will continue for mutual benefit in future.

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Red Indians or Asiomericans[1]— Indian Settlers in Middle and South America

D. P. SINGHAL

THE arrival of Columbus in 1492 A.D. on one of the West Indies neither created a new world, nor discovered one.[2] Many centuries earlier, Asian migrants had gone there from the western side across the Bering sea, as well as across the Pacific. In fact, before Columbus introduced Europe to the Americans, the latter had witnessed the development of organised political and cultural life. Europe and Asia owe far more to that civilization than is often realised.

The great development of the ancient American or Asiomerican culture took place in the south of the United States, in Mexico, in Central America and in Peru. The early history and the origins of Asiomericans are shrouded in mystery owing to lack of sources many of which were destroyed by the European conquerors in their misguided religious zeal. However, it appears that after the discovery or introduction of maize into Mexico, Asiomericans settled down to a life of agriculture. Of the Asiomerican civilisations the best known are, in chronological order, those of the Maya the Toltec, the Aztec and the Inca.

Maya Civilisation

Maya civilisation was certainly in existence in the early seventh century B.C., and probably for a long time before it. According to their Calendar, which is extant, the time record of the Mayas began on 6th August 613 B.C. While zero, and nine digits of Europe were undoubtedly derived from India, through the Arabs, the Mayas of Yucatan were the only other people to have invented a zero sign and representation of number values by position of the basic symbols. The form of the Maya zero however, does not resemble that of the Indian and as such the European symbol. Still, while the place of zero in the respective systems of the Indians and the Mayas is different, the underlying principle and method are the same, and the common origin of the Mayan and Indian zeros appears to be undoubted. But the question of transmission as that of the priority of origin, remains unproved. The Mayas had a practical knowledge of physics and geometry, were exceptional draughtsmen, and possessed a form of hieroglyphic writing. They were also accomplished builders and artists. Their architecture, sculpture and painting, especially of their peak period from 450 A.D. to 600 A.D., are skilfully conceived and executed and are artistically beautiful.

The Toltec and Aztec Civilisations

At the end of the twelfth century A.D. the Mayas of Yucatan were overthrown by the

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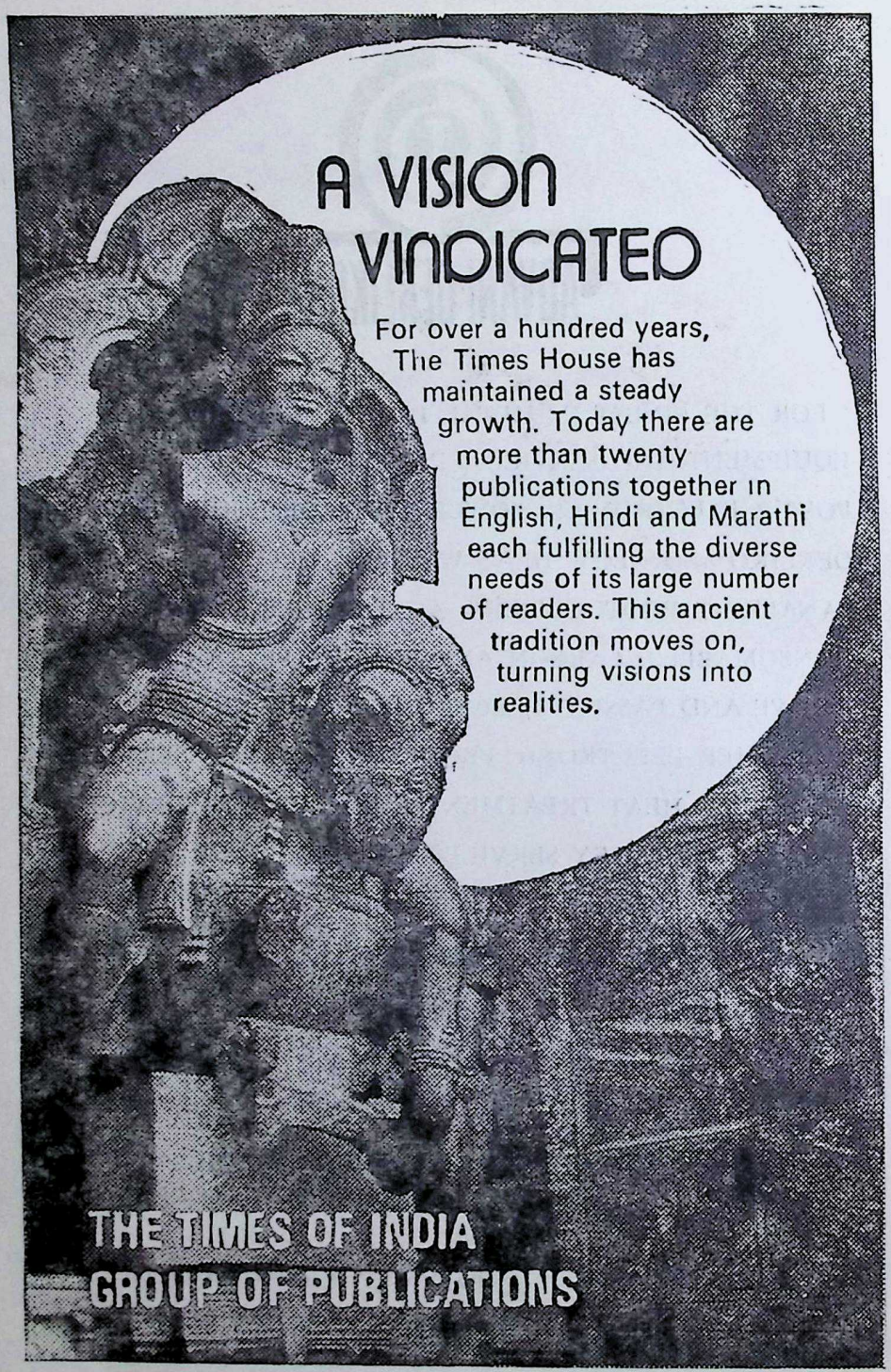

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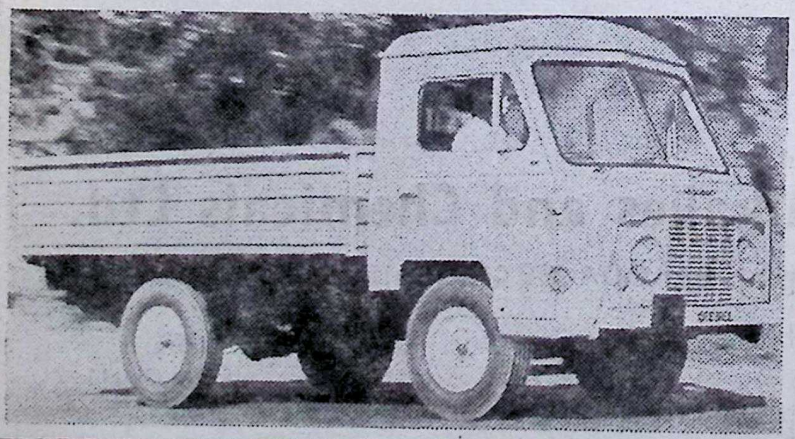

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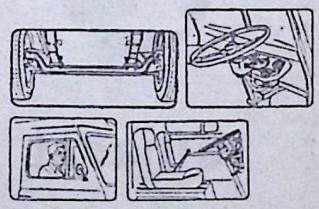

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great Quetzalcoat who came at the time from the Mexican plateau. Thus began the period of the Toltecs or Master Builders' ascendancy in Asiomerican history. The Teotihuacan Toltecs were great architects, carpenters and mechanics.

The Aztec people had developed a lake civilisation based on the island in Lake Texcoco, where they built their remarkable city of Mexico-Tenochititlan which was linked to the shores by causeways, and surrounded by the colourful Chinampas, a kind of floating gardens. The Mexican splendour was so imposing that Diaz wrote that the Mexicans were like the Romans, and that there was nothing in Spain to match the royal palace of Montezuma.[3]

Spanish Vandalism

Unfortunately, the first Bishop of Mexico, Juan de Zumarraga made pyres of all the records of the Library of Toxcoco in Tlatelolcomar market square, and burnt them as being "the work of the devil", to what he called "the glory of God." Likewise Diege de Landa, the second bishop of Yucatan, reduced the Maya Library in Yucatan to ashes in 1562. These libraries contained ancient records of history, medicine, astronomy, science, religion and thought.

The Inca Civilisation

Beyond Mexico to the south in Peru the civilisation of the Incas flourished for at least three centuries prior to its subjugation by Spain. The beginnings of the Andean or Peruvian civilisation go back to earlier times but the first Inca chief known to history, Sinchi Roca, possibly began his rule in 1105. The Incas suffered an even more dastardly fate at the hands of the Spaniards. Inhuman tortures were publicly inflicted on their King Atahuallpa. The destruction of historical materials pertaining to Peruvian culture has been complete; only a few partisan records have been preserved by their oppressors, the Spaniards. Perhaps, the Incas did not have a written language in the generally accepted sense of the term. In spite of the Spanish conquerors, the Inca culture survives today. The Inca method of government, based on a unique village system, was remarkable even by modern standards.

Who were the Asiomericans

The knottiest problem regarding the "new" continents is also a very basic one : the origin of the Asiomericans. Not only historians, anthropologists, archaeologists, and scientists, especially botanists, but also famous institutions and Church organisations such as the Rosicrucians, the Theosophists, the Church of Jesus Christ of Latter-day Saints (the Mormons), take up strong positions on this question. Even the theory of Continental Drift, (recently reinforced by studies in rock-magnetism) which claimed that America, Asia and Africa were joined in a solid landmass but later broke up into continents and islands, cannot account for man's presence on the American continent, for the continents drifted away from each other, if at all, before man had evolved anywhere in the world.

Without diverting attention from subtle distinctions, it may be said that all divergent opinions fall into two broad groups — the trans-Atlanticites, who believed in Western migration across the Atlantic, and the trans-Pacificites who support Asian settlers going across the Pacific either through a northern route, or a middle route or both. Of these, the former view has been considerably crippled by later researches though it lingers on.

The Theory of Asian migration

Among the enthusiasts of the Asian origins of Asiomericans prevail divergent views. The famous and talented explorer and scientist, Baron von Humboldt, while visiting Mexico, found similarities between Asian and Mexican astrology.[4] He founded the systematic study

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of the ancient American cultures. Convinced of the Asian origin of the American-Indian high civilisation, he declared, "If languages supply but feeble evidence of ancient communication between the two worlds, their communication is fully proved by the cosmogonies, the monuments, the hieroglyphical characters and the institutions of the people of America and Asia."[5] In 1761 a French scholar De Guignes, published his opinion that some Buddhist missionaries were sent from China to Mexico, which according to early Chinese annals was known as Fu-Sang in the fifth century A.D. He appears to have based his hypothesis on a Chinese legend which spoke of the Buddhist priest, Hwui Shan, who was said to have come from ancient America. Later H. J. von Klaproth endeavoured to disprove this theory on the grounds that the monk in question had come from south-eastern Japan. Many scholars, however, have since rallied round the theory of Buddhist influence. Some of the prominent supporters of this school were M. de Paravey, Viollet-le-Due, Alexander von Humboldt. Friedrich de Neuman, M. Soucaux, Rivero and Tachudi. Rivero and Tachudi urged that Quetzalcoat in Mexico, and Mango-Capac in Peru, were Indian missionaries. Arnold and Frost even traced the chronological passage of Buddhism from India to Central America. and the reasons of its migration. As Buddhism had spread all over eastern Asia by the eighth century, it was rightly poised, they argued, to launch itself farther eastwards across the seas. Considering that at this time Buddhism was in an extremely flourishing state in China, Japan, and South-East Asia and was backed actively by powerful Asian kingdoms, such as those of Srivijaya and of the Khmers, it woud not appear surprising that some Buddhist monks had voyaged across the Pacific. Meanwhile, John Ranking, in his *Historical Researches on the Conquest of Peru, Mexico, etc.* suggested in 1827 that the Inca Empire was founded by the crews of a few ships of Kublai Khan wrecked and

PURANIC BELIEFS IN PERU

An Idol from the north coast of Peru represents the Sun God seated upon a turtle and a serpent; and it reminds one of the myth of the Satapatha Brahmana where the primeval tortoise Adi Kurma is referred to as the source and support of all things, and the current puranic conception of the earth being supported by the Serpent Ananta who in turn is supported by the turtle or tortoise.

One of the most interesting facts that go to prove the Indian origin of these ancient South Americans is the appearance of the elephant in Mayan sculptures, for the elephant was otherwise unknown to America. Says Mr. Poindexter. "Among the ruins of the prehistoric Mayan City of Copan in Honduras, on a large monolith in one of the long abandoned courtyards appear carved in high-relief two elephant heads with typical trappings of Indian elephants. Characteristic Hindu or Cambodian mahouts wearing typical Hindu or Indo-Chinese turbans are mounted upon them.

Another interesting feature suggestive of common origin is the occurrence of the "Makara" motif notably in Mayan art. This composite "Wonder-beast" assumes manifold forms in graphic art. It is one of the most frequent decorative forms sculptured in Mediaeval Hindu temples. It was represented as a dragon, an elephant-fish, and a crocodile snake, Smith, the learned author of "Elephant and Ethnologists," has traced the origin of this fabulous creature from its earliest form as the antelope-fish, which he regards as Babylonian. It may be noted in passing that the conception of makara as the antelope-fish is even now prevalent in Indian-lore, as in the Western concepts of Capricorn, with the head of a goat or deer and the body of a fish.

— CHAMAN LAL.

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driven across the Pacific. In 1834, John Dunmore Lang, a minister of the Scots Church at Sydney, declared that Polynesians had crossed the intervening tract of the Pacific Ocean from Easter Island to America under a violent gale of westerly wind, landing somewhere near Copiapo in Chile, in South America. Their descendants, he claimed, progressively populated the whole continent of America from Cape Horn to Labrador.[6] In 1836 J. Mackintosh favoured the view that Koreans were the first to visit ancient America. In 1866 the French architect Violet-le-Duc, who later in 1875 pointed out the influence of Indian art motifs on the 12th century French Romanesque churches, also noted striking resemblances between ancient Mexican structures and those of South India. All these scholars were also greatly impressed by the similarity between the Hindu Trinity — Brahma-Vishnu-Siva — and the Mexican Trinity — Ho-Huizilopochtli-Tlaloc — as well as the likeness between Indian temples and American pyramids. Later two English scholars, Channing Arnold and Frederick J. Tabor Frost, in their *The American Egypt* made a detailed examination of the trans-Pacific contacts, reinforcing the view of Buddhist influences on Central America. In 1947 Harold S. Gladwin suggested successive waves of Asian migrants belonging to specific archaeological culture and linguistic groups, including Alexander's sailors.

The most recent and by far the most systematic, well-reasoned, and effective case has been put forward by the well-known archaeologists, Robert Heine-Geldern and Gordon F. Ekholm, who favour Indian and South-East Asian cultural influences on ancient America through human migrations across the Pacific.

The Asian ancestry of Asiomericans is generally acknowledged but it is not certain from where, when and how the first man came to America. It is likely that man first came to America from Asia towards the end of the last glacial period, probably between 20,000 and 10,000 years ago, across the Bering Straits. He may have gone by sea or more likely, he crossed on ice. The water distance is only about sixty miles, interrupted by the Diomede island almost in the middle of the gap, and ice may have paved the whole way at the time. The Aleutian islands have also been suggested as a route of migration. But the chain of islands is long, and the gap at the western end of about a hundred miles must have required skilful negotiation.

Effective Asian Contacts

Of these Asian parallels with America, many are of Indian origin. As direct migration from India has not been suggested, it is claimed that diffusion of Indian ideas and cultural traits took place through the media of China and especially of South-East Asia.

The Chinese

The first Asians to travel to America during historical times were possibly the Chinese, as testified by the remains of Chavin culture the oldest of the higher civilisations of Peru. The site of Chavin de Huantar in the north-Peruvian highlands after which it is named was discovered as recently as 1941 by Julie C. Tello, an eminent Asiomerican archaeologist. On the basis of radio-carbon dating Chavin culture belongs to 848-167 years. The motifs on its sculptures closely resemble the motifs found only in China of the ninth and eighth century. After some interruption, presumably caused by the unsettled conditions in China, the Asians appear to have resumed migratory voyages from the coasts of Vietnam, for the traces of Dongson culture are far more numerous in South America than those of Chinese influence. These migrations, possibly, came to an end with the conquest of Tonkin and north Annam by China during the first century A.D.

Indian Contacts through South-East Asia

This was the period when the Indians had begun to come into closer contact with South-

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east Asia and Indian and indigenous cultural interaction had commenced. It appears that the vacuum created by the disappearance of Vietnamese and Chinese trans-Pacific voyages to South America was filled by the Indianised peoples of South-East Asia. This view has gained strength from the researches of Heine-Geldern and Ekholm, who draw attention to striking parallels in architecture and art, religious symbols cosmological ideas, governmental institutions and royal courts, insignia of kings and dignitaries aid even games between the culture-complexes of Asiomerica and Indianised South-east Asia. The contacts between Cambodia and the Maya and Olmec areas seem to have been particularly close from the seventh to the tenth century A.D. though it is very likely that they had continued until the fall of the Kambuja empire before the Thai incursions.

Architecture

Indeed, the parallels between arts and culture of India and those of ancient America are too numerous and close to be attributed to independent growth. Many art motifs and elements are common to Mexico, India, Java and Indo-China, the most notable of which are *Teocallis,* the pyramids, with receding stages, faced with cut stone, and with stairways leading to a sanctuary on top, also of stone. Some outstanding cases of similarity to be found are serpent columns and bannisters, vaulted galleries and corbeled arches, attached columns, stone cut-out lattices, and Atlantean figures; these are typical of the Puuc style of Yucatan.

Heine Geldern and Ekholm point out that it is significant that temple pyramids in Cambodia do not antedate the eighth century, and only become important in the ninth and tenth centuries, a time coinciding with the beginning of the Puuc period. The use of half columns flanking the doors and of groups of small columns set in panels is characteristic of both the Cambodian and Mayan civilizations. Atlantean figures which appeared in India in the third or second century B.C., are found at Tula in Central Mexico and Chichen Itza in the tropical forest of Yucatan.

The oldest Mayan city to be excavated was Uaxactun, where the Maya observatory was found, and also the oldest Maya fresco. Near Uaxactun was the city of Tikal, where archaeologists have found colossal mounds of rubble and immense buildings, including five of the steepest pyramids ever seen; the tallest rose to a height of 230 feet with the temple standing at the top. Similar towering narrow pyramids are found at Angkor Toom in Cambodia.

Mayan art reached its highest point in the cities of Yaxchilan, Palenque, and Piedras Negras. Numerous pyramids and some of the excellent sculptures have been excavated here.

One of the finest pieces of Maya sculpture in the famous pyramid temple of Piedras Negras, Gautemala, appears to be a Buddhist scene. The subject matter of the scene is not clear but the theme is somewhat alien to the Mexican art tradition. It bears striking likeness to a Jataka bas-relief of the Borobudur temple in Central Java. The technique, moreover, of placing the figures at several levels is also similar to that employed in Borobudur.

Certain South-east Asian influences are to be seen at Chichen Itza, for example, the artistic motif of the lotus in the Mercado (covered market). As a vaulted gallery, closed by a wall on one side and with pillars along the other, the Mercado is strikingly reminiscent of Cambodian architecture. This and similar buildings at Chichen Itza were built at the same time as Angkor Vat, i.e., in the twelfth century. What is more significant is that the gradual development of these galleries follows very much the same pattern in both Cambodia and the northern Mayan region.

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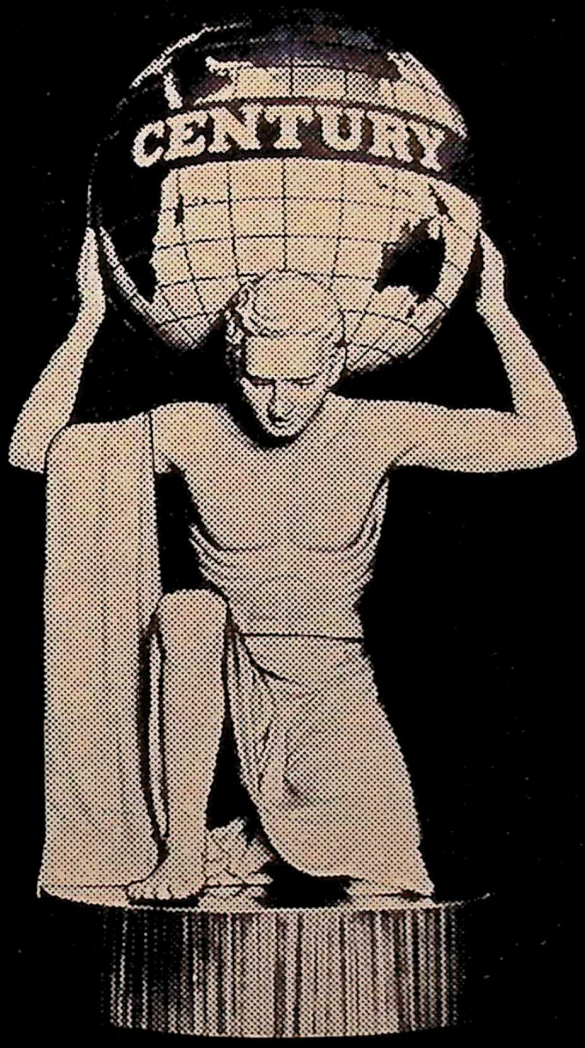

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WORSHIP OF SHIVALINGA IN AMERICA

Though totemism gave birth to isolated tribes with shifting alliances, it never produced a national religion, common to a permanent tribal confederacy. This was introduced by the fire-worshippers and rain-worshippers, the first of these national creators tracing the descent of the confederated totemistic clans to the fire-stone, producing the heat necessary to sustain life, and the second to the mother-bird of the northern agricultural races, who brought the spring rains which melted the snows of winter. That these two national parent-gods are worshipped by all the North-American Indians is proved by the elaborate reports published by the Bureau of Ethnology of the Government of the United States. These prove that the chief gods of all North-American Indian tribes are Tunkan (Ingan), (Lingam in India) the stone-god to whom daily prayers are said, and Wakinyan, the thunder-bird, the god of war, to whom national sacrifices are offered. The stone-god was originally the fire-making flint, which in the Gond-song of Lingal made fire for the Gond immigrants into Central India from the northeastern Himalayas, before they learned to make fire by the fire-drill from the forest agricutural tribes, they found settled in the country. This god, who with the mother-bird, united the totemistic hunters and the agricultrists of the north into the consolidated nucleus of a nation, is the god called by the Akkadians, Zends and Hindus, the Shiva-stone, or the Salagrama, the begetter of life, found by the fire-god Adar in the mother-mountain. It is worshipped as the black stone of the Kaaba at Mecca, and is the origin of the stone-gods of Arabia, and of all the Semitic races. The thunder-bird shows, in its Indian name Wakinyan. that the cult was imported into America after the age which called the mother-bird the frost (shya) bird, the Shyena of the Rig Veda, and the Saena of the Zendavesta, for it means the bird which brings to earth the Warka, or the mysterious germ of life."

— HEWITT.
Ruling Races of Pre-historic Times

The Lotus Motif

The lotus motif, intespersed with seated human figures, which as a symbolic meaning in Hindu-Buddhist mythologies and as such is an integral part of early Amaravati, is found at Chicen Itza in Mexico as a border in the reliefs of the lower room of the Temple of Tigers. The lotus plant in Indian art, as reproduced on architraves and in border designs, shows not only the flowers and leaves, but also the root-like stalk, which in the real plan grows horizontally under water or deeply buried in the mud. While the flowers and leaves generally closely resemble their natural forms the rhizome is represented by a decorative undulating creeper. It is this which occurs in America at Chichen Itza. If these two representations are not connected in some way, it must be an extraordinary coincidence that in India as well as in ancient America the generally invisible rhizome should have been not only made the basic element of a whole motif but also stylized in a similar unrealistic manner as an undulating creeper.

How did this art-motif reach Central America? Evidently, through the medium of South-East Asia, the art of which region had been deeply influenced by Amaravati art and from where the people had migrated to America. If the gap in time, almost a thousand years, between the Amaravati period and Chichen Itza appears long, it is because the evidence of the connecting links has not survived. In any case, it is not uncommon for

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decorative or symbolic motifs to persist for so long or even longer periods. There is, however, some evidence of connecting links, for the lotus occurs in Maya art several hundred years earlier than the date of the Chichen Itza reliefs in the middle of the Classic period. Moreover, it is a reasonable assumption that wooden sculptures and buildings existed in Central America, which carried on the tradition of this motif, and which have not survived. There is evidence that wood carving was an important craft among the Aztecs and there is no reason to believe that it was not equally important in earlier times.

The Makara Motif

The *makara* motif, a serpent head with upturned snout and with a human face in its mouth, from India, Java, Bali, and Sumatra, is comparable to the Mexican Xiuhcoatl, the so-called fire-serpent found at Palengue. While this fire-serpent of Mayan art and its counterpart in that of the Aztec differ from the numerous more realistic representations of reptiles of the same areas by their trunk-like upper jaws, they correspond in many details, such as fish-like bodies, elephant-like trunks and forms of the teeth, to the *makara,* the mythical sea-monster of Hindu-Buddhist art. In Indian art, and in that of the Maya, variants with paws occur, which resemble a crocodile rather than a fish, and in both regions a human figure often emerges from the mouth of the monster.

The Kirttimukhas

The makara, a fabulous sea-monster of Asian myths is one of the most frequent forms upon ancient and mediaeval temples in India and outside, and it seems to have gained widespread popularity abroad both eastwards and westwards. Ananda K. Coomaraswamy pointed out in a study of Indian iconography in 1931 that the makara occurred frequently in mediaeval European art. Long before him in 1857, E. Viollet-le-Duc suggested that another Indian art motif the *kirttimukha* occurred at Poitiers, a 12th century Romanesque cathedral. But few scholars took notice of these assertions. Recently a director of the Seattle Art Museum has drawn attention to them and has pointed out further examples : " There can be little doubt that Coomaraswamy was correct, while Viollet-le-Duc's observation that the *Kirttimukha* occurred at Poitiers was an under-statement. While *makara* and *kirttimukha* forms appear on the majority of French and Spanish churches built in the 12th century, earlier Romanesque churches were not decorated with such designs." [7] This *makara* motif seems to have been incorporated into the Chinese dragon concept. Islamic motifs, such as the old Talisman gate at Baghdad, have aslo preserved variation of the *kirttimukha.* This motif was probably taken to England by the Plantagenets from France, and a motif known as the 'Green Man' which appears on the Romanesque churches of some 23 English countries is thus ultimately of Indian origin.

Further correspondences occur between Indianised art and Asiomerican art. The stairways flanked by serpent balustrades of Central America are reminiscent of those flanked by *nagas* and *makaras* in South-east Asia. The Asiomerican use of half columns flanking the doors and of, small columns set in panels is characteristic of Cambodian architecture, particularly of the tenth century A.D.

The Kalpavriksha

The reputed 'Cross' of Palenque, a stylised tree with a demoniac face in its branches, appears to be a copy of the *kalpavriksha,* believed to grow on the cosmic Mount Sumeru, as depicted in Indian sculpture. It is the Javanese version of this tree, as seen in the *Wayang kulit,* with a demon's face between the beams of a cross, which resembles the Mexican Cross. The motif also appears in a highly conventionalized form among the reliefs of the Angkor Vat in Cambodia.

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Porches with figures of monsters, lotus walls, and a 'cross-shaped-holy-arch' have been discovered in the temples of Palenque in the same way as in the temples of Cambodia, where the 'holy-arch' was particularly common from the eighth to the tenth centuries A.D.

The Temple Pyramids

Excavations at ancient American sites have revealed a galaxy of teocallis, pyramids, despite the fact that a number of them were demolished by European invaders. These pyramids are of various sizes, have artistic qualities and belong to different periods. The ruins of Teotihuacan have revealed two world-famous teocallis, of the Sun Tonatiuh) and the Moon (Meztli). These pyramids are surrounded by numerous smaller pyramids. A number of scholars have suggested that the inspiration for these teocallis came from Egypt. But American pyramids are very unlike those of Egypt. They are, in fact, step-pyramids, with several rectangular terraces, each of diminishing size. placed on top of one another, with an outside stairway leading up to the platform. The Sun Pyramid at Teotihuacan has four such terraces. The temple at Tula has five, and so on. At the top they have a temple, and in fact the rest of the pyramid merely serves as a base, or a plinth, for the temple. The Egyptian pyramids had neither platforms nor temples at the top and there was no stairway outside. They are complete structures in themselves and do not constitute bases for other buildings. Certainly, until later times their side walls were plain. The interior contained a chamber in which the bones of the Pharaoh were entombed. The chamber was reached by a low passage through the stone, which was sealed with earth after the entombment of the king. But the style of the American pyramid is similar to that of the temple-pyramids of Cambodia, and is reminiscent of a very familiar concept that of Mount Sumeru in the Hindu-Buddhist world.

There are, however, certain difficulties about the chronology of the pyramids of South-east Asia and Mexico.' The earliest American pyramids are older than the earliest similar pyramids known in South-East Asia. For instance, the temple-pyramids of Cambodia date from the eighth century A.D. and the greatest of Mexican temples, the Sub-Pyramid of Teotihuacan, despite the difficulty of obtaining reliable radio-carbon dates and the additions and alterations made from time to time, possibly had its earliest structures laid out in the second century B.C. It would, therefore, seem more likely that if there was any borrowing in this respect, it was on the part of South-East Asia. For the reverse influence, however, the evidence is even thinner.

There are indications that Java and possibly Sumatra and Champa may have participated in trans-Pacific contacts with America. But Asiomerican parallels with Cambodia are much closer. The ports from which traffic was carried on between the two must have been located on the coast of what is now vietnam, a region Cambodia lost to her neighbours in the eighteenth century. Long before that, however, after a period of unprecedented political power and cultural achievements around 1200, the Cambodian empire collapsed in the thirteenth century, which must have caused the cessation of trans-Pacific voyages.[8]

Vishnu with Chakra and Gada

There are similarities in iconography and art motifs between Americans and Hindu-Buddhists. The disc of the sun as a quoit, the mussel shell with a plant, the figure of Vishnu who despite his Mexican features, is so recognized from the mace (*gada*) and *chakra* that he holds in his two hands, appear on both sides of the Pacific. The Mayas like the Indians and South-East Asians used the Umbrella as a mark of dignity and a symbol of rank. Indeed, the umbrella was known to South-East Asia

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in the third millennium B.C. The friezes of Chacultun in Yucatan, exhibit two types of umbrella such as are still used in India and South-East Asia.

The Nagini

The Mayan goddess Ix Tub tun, who from its mouth, turns out precious stones, possesses attributes of an Indian *nagini* of Kubera, the god of treasure, and of his animal attribute, the snake-slaying mongoose.[9]

E. B. Taylor, who pioneered evolutionist thought in anthropology but conceded transmission of cultural traits if there was definite evidence, showed, in a lecture in 1894, the four Mexican pictures, known as the Vatican Codex, which corresponded so closely to the picture of Buddhist hells or purgatories as painted on Japanese temple scrolls, as to "preclude any explanation except direct transmission from one religion to another."[10] He also found the counterparts of the Tortoise Myth of India in ancient America.

The Gaja and the Naga : Mackenzie and some other scholars, however, are of the definite opinion that the ancient Mexicans and Peruvians were familiar with Indian mythology and cite in support close parallels in detail. For instance, the history of the Maya elephant symbol cannot be traced in the local tradition, whereas it was a prominent religious symbol in India which had been carried to other countries and was associated with a complex of beliefs. It is not a motif imported from Egypt, for there are divergences between the African elephant and the American representation of it. The African elephant has longer ears, a less elevated head and a bulging forehead without the indentation at the roof of the trunk, which is characteristic of the Indian elephant. It is the profile of the Indian elephant, its tusk and lower lip, the form of its ear, as well as its turbaned rider with his *ankusha* which is found in Meso-American models. While in Africa the elephant was less made use of in religious life, in India it has been tamed and associated with religious practice since the early days. The elephant was associated with the Nagas, snake deities, who were rain-gods, being "wholly dependent on the presence of water and much afraid of fire, just like the dragons in many Chinese and Japanese legends".[11] The Nagas were regarded as the guardians of treasures, especially of pearls, and there is good deal of evidence that the cults of Nagas and elephants in India had overlapped frequently. It is the religious significance of the elephant which is typically Indian and there appears to be little doubt that the Maya representation is similarly religious.[12] Mayan elephants are represented with conventional ornamentation of symbolic character identical with the ornamentation of the elephant-like figures on the bas-reliefs in Cambodia. Even Bancroft, who did not subscribe to the theory of contact between Indian and American mythologies thought that the elephant-motif deserved attention.

Influence of Hindu Epics

The Caste System and the Epics : A kind of caste system prevailed among the Incas of Peru, Peruvians worshipped an omnipotent and invisible Supreme Being, Viracocha, creator and preserver of the world. Imprints of the *Ramayana* and the *Mahabharata* have been noticed on the poetry of Peru. The American story of Yappan resembles so closely, in all its essential features, the story of Indra of the *Mahabharata* that Mackenzie comments that with this piece of evidence alone a good circumstantial case can be made out for the diffusion of Hindu thought, myths and practices of ancient America.

Was Pre-Columbian American Religion of Independent Origin ?

Scholars who insist that pre-Columbian American religion and civilization were of

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independent origin, are obliged to explain why the myths, beliefs and practices of Ancient America assumed at the very beginning these complex features which, in Asia, resulted from the fusions and movements of numerous peoples of diverse racial origin, after a long period of time much longer than that covered by American civilizations from beginning to end. The Isolationists must also explain why the American race should have been the last to emerge from a state of uncivilization, and why, once they emerged, their progress should have been so phenomenally rapid. It is not incredible that a people who had so long remained in a state of stagnation, should have, once stirred into cultural action, achieved in a few generations what the earliest civilized peoples in the world, such as the Egyptians and Mesopotamians, achieved only after the lapse of many centuries.

Art Archaeology : Considering the qualities of enterprise and the economic drive of the ancient Indians it would not seem possible that they would have missed the opportunities offered by such contacts. The trace of Hindu-Buddhist influence in Mexico and among the Maya correspond in kind precisely to those cultural elements which in South-east Asia were introduced by Hindu-Buddhist monks. If at the time of the Spanish Conquest Indian religions were not found in Central America, it cannot by itself be held as evidence that they had not existed at an earlier date. The history, especially of South-east Asia, shows how easily religions may disappear or be submerged in local cults. Among the Chem of Annam, Hinduism and Buddhism, had been firmly established almost for a millennium and a half from the second to the fifteenth century. Yet, Buddhism disappeared completely after the fall of the Cham kingdom in 1471 and Saiva-Vaishnavism declined so rapidly that its remnants are at present hardly recognizable. Among the non-Muslim Badui and Tenggers of Java traces of Saivism, Vaishnavism and Buddhism are now very obscure although these must have been the predominant religions in the sixteenth century. The Batak of Sumatra were under Hindu-Buddhist influences from probably the third to the fourteenth century, but in the nineteenth century they were 'pagans'. Ancient American beliefs and practices invited the following comment : "We have little doubt that a sober but unbiased comparative analysis of the Mexican and

HINDU GODS IN AMERICA

There is hardly a Hindu god who was not known to the ancient inhabitants of South America. Trilokinath, the Hindu ruler of the three worlds, was known to the Mexicans by the same name, until the Spanish conquerors mistakenly changed the name into Tloque Nahuaque. Trilokinath was acknowledged by the Mexicans as their supreme god and creator.

In a temple in Guatemala is a statue of an incarnation of Vishnu as Kurma, the tortoise. The sculpture is richly detailed and strongly suggests that it might have been wrought by Hindu hands. At Copan I found no fewer than three images of Hanuman, the monkey-faced and celebrated in the Indian Ramayana epic.

The biggest temple in Mexico housed an image of Siva, and museums throughout South American countries have several figurines of Siva and Ganesha, his elephant-headed son. Surya, the Hindu sun-god was the supreme deity of the South and Central American people and his image is frequently found on monuments, particularly in Bolivia and Peru. In the Palenque Temple of the Sun in Mexico, Surya occupies the place of honour.

Even Yama, the god of death of Hindu mythology, has found his way to Mexico and Peru, while typically Hindu lotus and CHAKRA *motifs adorn the temples.*

— CHAMAN LAL.
India — Cradle of Cultures

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Mayan religions will reveal many traces of the former influences of either Saiva-Vaishnava cults or Buddhism or of both. To mention but one instance, the conceptions of hell and of the punishments inflicted there resemble those of Hindu-Buddhist belief to such an extent, both in a general way and in specific details, that the assumption of historic relationship is almost inevitable." It is, however, interesting that while in Mexico and among the Mayas, traits of apparently Hindu-Buddhist origin abound in the fields of art, religion, architecture, government, kingship, cosmology, mythology and iconography, there is hardly any Indian influence in material culture and the technical fields. Whatever little there is, appears to have been brought in by the requirements of art and religious beliefs.

Ethnobotany : The evidence of ethnobotany, a relatively recent discipline offering immense possibilities for cultural historians but hitherto not fully made use of provides conclusive evidence both of cultural contacts between South-east Asia and ancient America and trans-Pacific crossings, made deliberately and rapidly. The evidence is almost unshakable, for plants are natural growth, not human invention. However, before a plant can be accepted it must meet certain well-defined requirements which can be scientifically inspected.

A study of cultural intercourse would reveal that transfer of knowledge is a slow and uncertain business. While intermittent contacts even lasting over centuries may not result in any transfers, settlement may result in a rapid introduction of numerous culture traits. As far as plants are concerned their transplantation, or adoption of a new species is a very complicated matter. It requires the adoption of a whole complex of knowledge about the plant's ecological requirements and often also about human uses of it. Hence, the presence of even one transferred plant would mean that a quite effective and probably relatively durable contact has been made two peoples. The presence of a number of plants even as few as ten or twenty, would indicate a major cultural contact. Plants introduced into an area need not spread with any speed for any distance.

The Evidence of Cotton

Cotton, which plays such an important part in world-economy and is grown at present in Asia, Africa, America, and to some extent in Europe, presents problems to history, as well as to science with regard to its origin and development. In Egypt, the first definite proof of its use dates from the fourth century B.C. But long before this, in about 2500 B.C. or a couple of centuries earlier cotton was cultivated in India in the Indus Valley.

On the north Peruvian coast known as the Huaca Prieta have been discovered woven fabrics of unexpectedly elaborate pattern, dated about 2400 B.C. made from a highly advanced cultivated species of cotton. The American cottons are tetraploid in chromosome constitution, and their chromosome complement is made of one set homologous with the complement of the diploid species of America.[14] After a series of painstaking experiments, experts have agreed that one parent of the American cotton undoubtedly came from Asia ; in other words, eventually from the Indus Valley area.

Neither birds nor winds could carry cotton seeds for the long distance of 3000 miles across the Pacific. In fact the Pacific Ocean from New Guinea to Peru is about 10,000 miles wide. In any case, birds do not eat *Gossypium* seeds, and sea-water would have destroyed their germinal power, if the *Gossypium* seeds were carried by waves.

Another plant which appears to have been imported to America from South-east Asia is the cocoanut, *Cocos nucifera,* which is regarded as a characteristic plant of the Pacific. It is a pan-Pacific species with its origin probably

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along the shores of the Indian ocean. Because of the uniformity of its nomenclature throughout the area, stretching from Madagascar to Tahiti, it is concluded that its distribution must have taken place through the agency of man, and since the existence of known language.

Maize, *Zea Mays,* is widely grown in Asia and Africa and is used in various ways. Two scientists, C. R. Stoner and Edgar Anderson, working independently, came to the conclusion that certain distinctive varieties of maize widely grown by the Nagas in Assam in India, had been in cultivation there from the pre-Columbian period. While, on the whole, these varieties were similar to those of maize grown in early Peru and Chile, the popcorns, green corns used as a fresh vegetable, and brewing corns did not fit into the picture at all. The Asian popcorns are not at all like the popcorns, of Central America. After a period of collaboration and further experimentation these two scientists found the conclusion inescapable, that "there are at least two races of maize in Asia and that one of these must have crossed the Pacific in pre-Columbian times. The direction (or directions) in which it travelled, however, is still uncertain." [15]

Similar conclusions have been drawn with regard to a few other items, e.g. sweet potato, *Ipomoea batatas.*

Advanced Art of Navigation

The only plausible argument against cultural diffusion from southern Asia to the Pacific is the great distance involved. It is asserted that it would have been unlikely for a large number of people to have crossed the vast expanses of the Pacific without well-equipped boats and voyagers. The argument, however, falls apart upon closer scrutiny. It would not be at all difficult for a large canoe or catamaran to cross from Poynesia to South America even at the present time ; and the ancient Asians were skilled and enterprising sea-faring men. Also, in pre-historic times the Pacific studded with small islands was divided into relatively small areas of navigability. Within these areas off-shore voyages of 200 miles or so were practical, and then it was equally possible to migrate accidentally or deliberately, to the next area, when winds and currents were favourable.

However, the migrations with which we are most concerned at present are those which took place later in historic times, when cultural traits were sufficiently developed to be transmitted. The art of shipping and navigation in India and China at the time was sufficiently advanced for oceanic crossings. Indian ships operating between the Indian and South-east Asian ports were relatively large and well-equipped to sail across the Bay of Bengal. When the Chinese Buddhist scholar Fa-hsien returned from India, his ship carried a crew of more than two hundred persons aboard and did not sail along the coasts but right across the ocean. Such ships with crews of up to two hundred men were larger than the ships of Columbus that negotiated the Atlantic a thousand years later.

In ancient times the Indians excelled in the art of ship-building and even the English, who were attentive to everything which related to naval architecture, found Indian models during the period of their early activities in Asia worth copying. They borrowed from the Indians many improvements which they adapted with success to their shipping. The Indian vessels united elegance and utility, and were models of patience and fine workmanship. Sir John Malcolm wrote : "Indian vessels are so admirably adapted to the purpose for which they are required that, notwithstanding their superior science, Europeans were unable during an intercourse with India for two centuries, to suggest or to bring into successful practice one improvement.' [16] It is also known that in the third century A.D. a transport of horses reached Malaya and Indo-China, which would have required large ships.

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The Atlantic is comparatively small and its winds and currents head directly towards Central America. In contrast, the Pacific is immense and its winds and currents flow from Central America towards Asia. Hence one may ask why the Asian, and not the Mediterranean, migration to Central America be found more feasible. The answer lies in the art and technique of shipping of boats.

It was the Pacific people who first developed the most advanced water-craft. Their ocean-going canoes were equipped with masts, sails, paddles, bailers and stone-anchors. Some of their boats even had three masts. The Mediterranean Sea which, except for its narrow Western opening, looked from the lands that encircled it, did not present to the sailors the risk of being lost in a vast ocean of angry waves. For a long time the Mediterranean-Atlantic propulsion technique was rowing, which gave way to exclusive sail propulsion only at the end of the Middle Ages; Indo-Pacific people had made this shift much earlier. Their two pieces of sophisticated sailing equipment, the fore-and-aft rigged sail made of plaited pandanus mats together in a triangular form with wooden yards and booms to strengthen the long sides of the triangle, and the centreboard. both of which employ the same aerodynamic principle of lift as does the airplane wing, must have encouraged them to do so. Consequently, they could paddle forward much more freely and efficiently than could people limited to rowing or to square sails. They even gave names to their steering paddles. At a time when the Vikings were sweeping across the northern seas in their long ships, the Polynesians in their long canoes, mounted reinforced triangular sails, were negotiating thousands of miles of sea, often at seven knots an hour if favoured by powerful winds.

Why Asians went to South America

What was the motive that urged Asians to undertake long journeys to America? Probably it was gold. What initially attracted Indian adventurers and merchants to South-east Asia, also took them and other Asians farther east to South America. The remains of the Dong-Son culture are mainly found in gold-producing areas. It is also possible that the daring ancient mariners were looking merely for new areas for food and settlement. But, it seems more likely that they were prospecting for precious metals, stones, gold and pearls for which a great demand had grown up in the centres of ancient civilizations. This view is substantially reinforced by W. J. Perry who was the first scholar to point out the distribution of the pearling beds of the world, and that, wherever pearls are found, are also found similar complex religious myths, beliefs and practices. It is therefore very significant that the mythology of the pre-Columbian American civilizations was deeply impregnated by the religious beliefs and practices and habits of life that obtained among the treasure-seekers of the Old World."[17] Equally significant is the fact that the Mayas preferred to settle in that part of Central America which was unhealthy but rich in precious stones and gold. Somewhat like the Indians, the Asio-mericans accumulated precious stones and gold and made ornaments from them in symbolic shapes. Temples and idols in Mexico, as in India, were lavishly decorated with gold and precious stones, which inflamed the lust of the Western invaders.

Everlasting Cultural Influence of Asian Settlers

Whatever be the motive, the trans-Pacific traffic would seem to have gone on regularly for about two thousand years, from about the 8th century B.C. to the 12th century A.D. The number of Asian migrants was perhaps not very substantial and they were absorbed in the local populations of early Asian settlers, but their cultural influence was profound. The foreign civilizations implanted upon more primitive indigenous cultures by small groups

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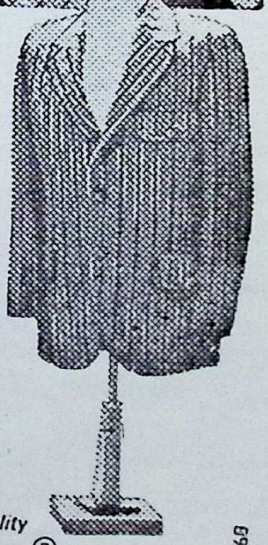

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of immigrants, were soon absorbed by the local population, and in consequence, new civilizations were born which, despite their original character, reveal the features of both the foreign and the indigenous sources from which they were derived.

Conclusions

In my view of so many parallels in fundamental concepts and in detail, in mythology, ritual, iconography, architecture, religious beliefs, crowns, thrones, plants, together with the evidence of migration, it appears incredible that isolationists should continue to insist on the independent evolution of the Asiomerican civilization. Each correspondence in itself, with the exception of a few very unusual ones, may not amount to much, but in aggregate the evidence of cultural diffusion is formidable. Heine-Geldern and Ekhom declare unequivocally : "The large number of highly specific correspondences in so many fields precludes any possibility of more accidental coincidence. Nor would it help us to take refuge in any kind of explanation based on some alleged psychological laws. There is no psychological law which could have caused the peoples on both sides of the Pacific to stylize the lotus plant in the same manner and to make it surge from the mouth of a jawless demon's head, to invent the parasol and use it as a sign of rank and to invent the same complicated game. There is no explanation other than the assumption of cultural relationship. We must bow to the evidence of facts, even though this may mean a completely new start in our appraisal of the origin and development of the American-Indian higher civilizations."[18]

References

1. Ancient Americans are referred to popularly,, as Red Indians, and by archaeologists, as Amerindians. While these two designations have the advantage of common usage and currency they are often productive of confusion, particularly for students of comparative history and civilization. Ancient Americans are neither red nor Indians; they have lived in America, having originated from Asia, for a much longer period than Indo-Europeans have in Europe. Hence, it is more appropriate to call them Asiomericans. There seems little justification to perpetrate a mistake made by Columbus Centuries ago.

2 Recently a Welsh writer Mr. Richard Deacon has claimed a Welshman, Madoc, son of Owin, King of Gwynedd, got to America three centuries before Columbus.

3 Bernal Diaz's is one of the two very personal accounts of what befell pre-Columbian civilization.

4 Accroding to Ralph Waldo Emerson, Humboldt was one of those wonders of the world, like Aristotle, who appear from time to time as if to show the possibilities of the human mind.

5 Alexander Von Humboldt, *Research Concerning the Institutions and Monuments of the Ancient Inhabitants of America*, Vol. I, Pt. 30, p. 22.

6 A Narrative of Missionary Enterprises in the South Sea Islands, London, 1837, and Polynesian-Researches, London, 1831.

7 Millard B. Rogers, "An Archaeological Pilgrimage to Santiago de Compostela" in *Science* Vol. 131, p. 1180.

8 Heine-Geldern and Ekholm, in *Sol Tax op. cit.*, pp. 308–9.

9 D. A. Mackenzie, *Myths of Pre-Columbian America* p. 58.

10 E. B. Tylor, "On Diffusion of Mythical Beliefs as Evidence in the history of Culture", in *Report of the British Association*, 1894, p. 774.

11 M. W. De Visser, *The Dragon in China and Japan*, p. 5 Visser goes on to say that the Indian serpent-shaped Naga was identified in China with the four-legged Chinese dragon, because both were divine inhabitants of seas and rivers, and givers of rain.

12 Some writers have described the Maya elephant as a badly drawn bird. This confusion appears to have been caused because the Mayan sculptor had apparently never seen an elephant and he must have used a manuscript picture, which, in its turn, may have been drawn from memory, as his model.

13 Heine-Geldern and Ekholm,, in *Sol Tax*, *op. cit.*, p. 307.

14 The chromosome complement in Gossypium is basically N=13; all the wild species except one are diploid. The tetraploidal form has twice (2N=26) the number of the original basic number of chromosomes.

15 C. R. Stonor and Edgar Anderson, "Maize Among the Hill Peoples of Assam" in *Annals of the Missouri Botanical Garden*, Vol. 36, No. 3, p. 356.

16 *Journal of Royal Asiatic Society*, Vol. 1.

17 Donald A. Mackenzie, *Myths of Pre-Columbian America*, p. iv.

18 R. Heine-Geldern and G. Ekholm, in *Sol Tax*, The Civilizations of Ancient America, p. 306.

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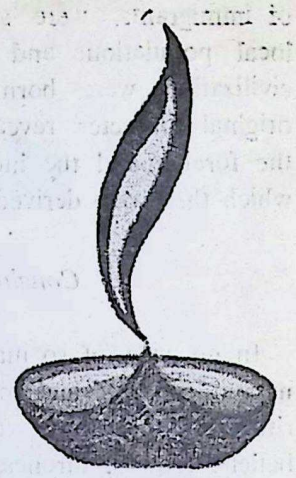
Imprint of Indian Thought and Culture in Fiji



JIM WILSON

In most countries outside India where Indian people and culture have had a significant impact, the Indian community, though often quite large and important, is still a minority. Fiji is unusual in that there Indians comprise about half the total population, and are hence the largest ethnic group in the nation. The Indian impact, therefore, physically, economically and politically, is enormous. At the same time the next largest ethnic group, the indigenous Fijians, are so different from their Indian fellow-citizens that between these two major groups there has been relatively little cultural interaction. What I will be describing, therefore, is the adaptation and development of Indian thought and culture amongst Fiji Indians, rather than its imprint on non-Indian Fijian culture. I should make clear also, at the outset, that my first-hand information relates to Hinduism in Fiji, and on this I will concentrate, though I will try to round out the picture a little with general information about Indian Muslims in Fiji.

Indentured Migrants

Indians were brought to Fiji by the British colonial administration. European settlers in Fiji were unable to entice indigenous Fijians from their communal bartering economy into working their sugarcane plantations for cash. So, as in other British colonies at the time, they turned to the British regime in India for help in recruiting the cheap labour they wanted. As Ahmed Ali says in his Bulletin, *The Indenture Experience in Fiji,* p. vii: "Between 1879 and 1916 some 60,537 Indians arrived in Fiji as indentured labourers. Of these approximately 70% boarded their ship in Calcutta and the rest in Madras. Among the migrants from Calcutta there were 85.3% Hindus, 14.6% Muslims and 0.1% Christians. The Hindus were from a variety of castes; Brahmins and other high castes comprised 16% of those who came to Fiji through Calcutta, the agricultural castes, 31.3%, artisans 6.7%, low castes 31.3%."

Unity in Diversity

The recorded stories of some of these indentured migrants to Fiji indicate a variety of personal, social and economic reasons that led young Indians to accept the enticements of recruiting agents and leave family and caste and village to go to an unknown island far across the sea. But we can be sure of one common factor; this move was such a radical one for anyone brought up in an Indian communal setting that they must all have been of unusual individuality and initiative. And conditions on board ships and on plantations in Fiji broke them further from the security and restrictions of caste and communal life. High caste and low, and Hindu and Muslim, all had to eat together, work together,

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and sleep in thinly partitioned tiny rooms in large labour compounds. And the harsh conditions, long hours of heavy agricultural labour, beatings, abuse of women, and often barely adequate food, meant that they survived by individual resource and determination, or not at all.

Survive they did, however, and when their miserable 5 years of bondage had been worked out (hell — *narak* — many described it as), most elected to stay on as free persons in the new land rather than take up their right of free passage back to India. Despite a radical imbalance in the numbers of Indian men and women in this early period, marriages were entered into and families established. The elaborate system of inter-communal restrictions of the homeland, however, was not re-established. Some caste consciousness remained, and is still today occasionally expressed in relation to marriage. But what divisions exist in the Fijian Indian community relate to much broader factors of geographical or religious background, or present economic position. Intermarriage is rare between those of northern and those of southern Indian origin, for linguistic reasons, and between Hindu and Muslim, for religious reasons. And from the early 1900's onwards there has been a fourth identifiable group, the Arya Samaj, with some tension between them and Sanatani Hindus which reached a peak in the 1930's but is not very significant now. Between Hindu and Muslim, where one might expect tension, there was for a long time considerable co-operation even in religious matters, with help from one to the other even in building temples and mosques, and attendance at each others' festivals. The division has become more marked, however, since partition into India and Pakistan, and since the rising international impact of Muslim States.

The Settlers and the Settlement

The imprint of Indian people on the physical landscape, the economy and the politics of the developing and now (since 1970) independent nation of Fiji is, of course, enormous. Indian labour carved out the cane fields from bush and grassland, and free Indian farmers continue to the present to cultivate large areas of Fiji. Their bullock or tractor ploughing, their waving crops, and their farmhouses dominate the landscape in many parts of rural Fiji. And their crops play a large part in feeding the nation and in contributing to its important sugar exports. It is interesting that the individualism noted above continues to express itself even in the appearance of this rural landscape. Indian farming houses are not grouped in villages, as in India, but are individual compounds dotted across the land, though in them often live extended families, and there is a network of community religious and social activity and relationships. In Fiji's towns and cities, Indians run much of the business activity, and work also as doctors and labourers and lawyers and bus drivers, an ever-present part of the colourful ethnic mixture that is Fijian society. And of course, politically the Indian presence is of great importance, both in co-operation with and in opposition to the other ethnic groups, trying in a sometimes tense but so far workable political situation, to evolve a system which gives the Indian majority a fair say in government and in land-ownership without unfairly threatening other groups.

But of course these Indians brought with them, and their descendants have preserved and developed, not just their physical labour and economic and political acumen, but also their Indian thought and culture. northern Hindu, southern Hindu, Arya Samaj, Sikh, Muslim and Christian. The imprint of this is less tangible, less easy to describe, but of crucial importance. I want to discuss a few general points about its visible imprint on Fiji, then say a little about the preservation of, and some interesting developments in, Hinduism in Fiji.

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Visible Impressions

Indian thought and culture has an official and visible presence in the heart of Suva, Fiji's capital and biggest city. The government of India supports an Indian Cultural Centre there at which expert musicians and dancers are posted. They run regular classes in Indian music and dance and art, arrange public lectures on Indian religion and philosophy, and stage public concerts of music and dance and exhibitions of art. When I was in Fiji the standard of these posted there was extremely high, and the whole venture is a great credit to the government and people of India and a tremendous fillip to the Indian cultural presence in Fiji.

So far as local Indians are concerned, one of the most obvious visible signs of their thought and culture is the religious buildings. Fiji lacks the extraordinary range of ancient and modern Indian architectural wonders that grace the Indian scene. But, despite the youth of Indian culture there, there are some impressive buildings. To my mind the most beautiful is a small white mosque near Lautoka; it nestles between four slender towers topped by minarets and looks down a lovely sweep of stone steps to a small river. While other mosques and many Hindu *mandirs* tend to be more squat and functional in exterior appearance, and while mosque and temple and wayside shrine are not as all-pervasive as in India, yet you can never travel far in Indian areas in Fiji without seeing these symbols of a religious devotion transported across the sea and providing comfort in a new land.

Equally visible, and very colourful, are the various religious festivals. During Diwali all of Suva seems to be celebrating with coloured lights and songs, and Indian houses throughout the country are decorated. During other festivals — Krishna's birthday, Shivaratri and so on — the singing of *bhajans* and the sound of cymbals rings through the air in town and country alike, from temple and from hall. Then there are the specially dramatic trials by ordeal at some South Indian temples, so striking that some have become tourist attractions as well as tests of devotion, watched by many from cultural groups other than Indian. In Suva, for example, there is an annual fire-walking ceremony at the Mahadevi *mandir*, and just outside Suva, also annually, a ceremony at a Durga *mandir* which climaxes in devotees walking bare-foot over an array of sharp cane knives and dipping their hands in boiling oil. And these special occasions are really but an intensification of a constant background of sound and sight, of calls to prayer from mosques, of the chanting of the *Ramayan* in gratitude for a successful harvest, of temple bells and mantra, which is an important part of the total Fiji cultural scene.

Influence in Education

Perhaps even more important for the nation as a whole, in the long run, is the Indian estimation of and influence in education. The Arya Samaj has played a very important role here, and Swami Dayanand's insistence that girls be educated as well as boys has meant Fiji's Indian girls have been provided with schooling; it may also have influenced the then colonial government's work in providing schooling for Fijian girls, though I cannot speak with certainty here. The Ramakrishna Mission has also been active in education. Through the efforts of these two bodies especially, together with the high value Indian parents put on education, young Indians in Fiji have been given access to education which they might otherwise have lacked since the colonial government tended to concentrate more on protecting and educating the indigenous Fijian population. Though these organizations are religious in nature and motivation, the education they provide is a general one, and this has contributed enormously to the level of education in the nation.

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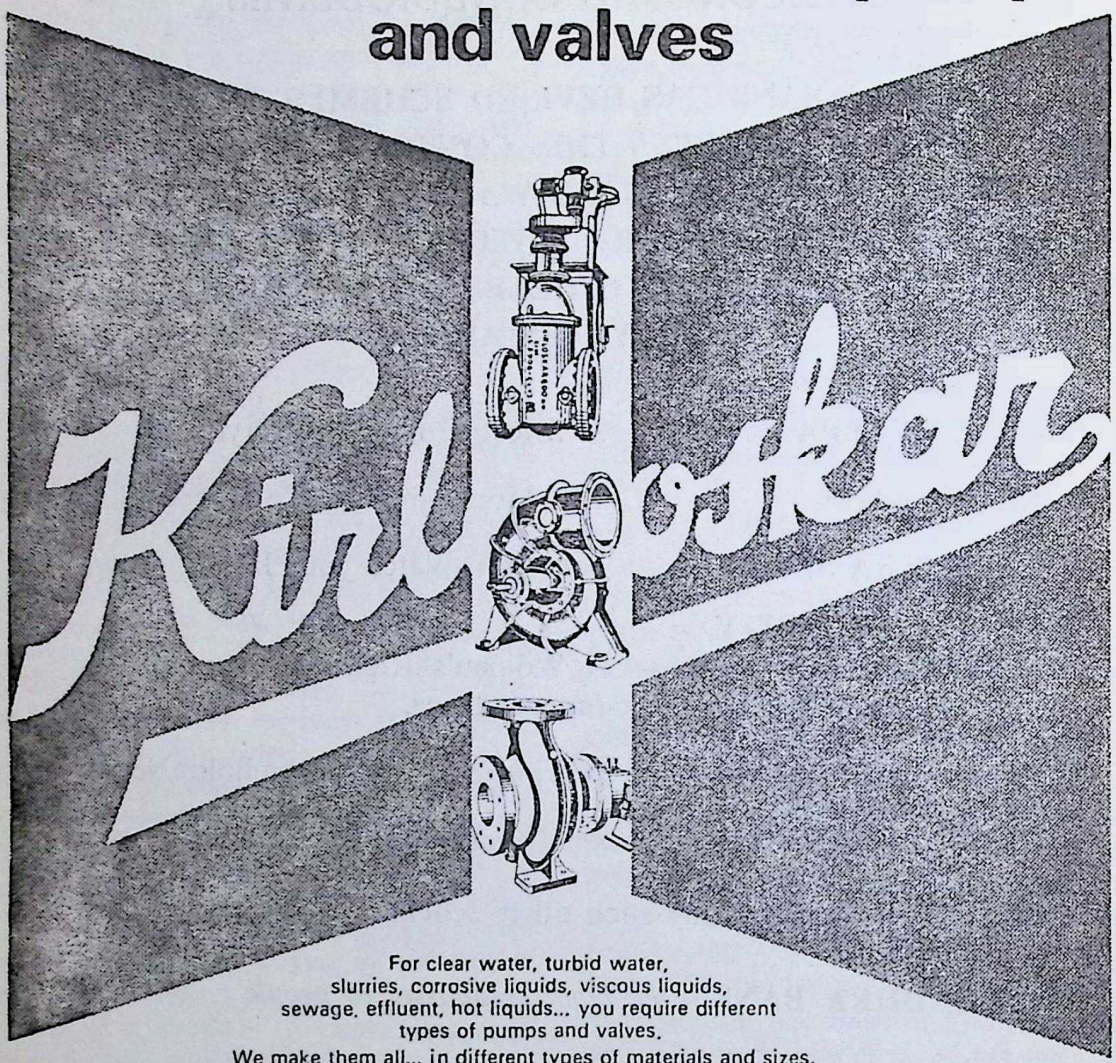

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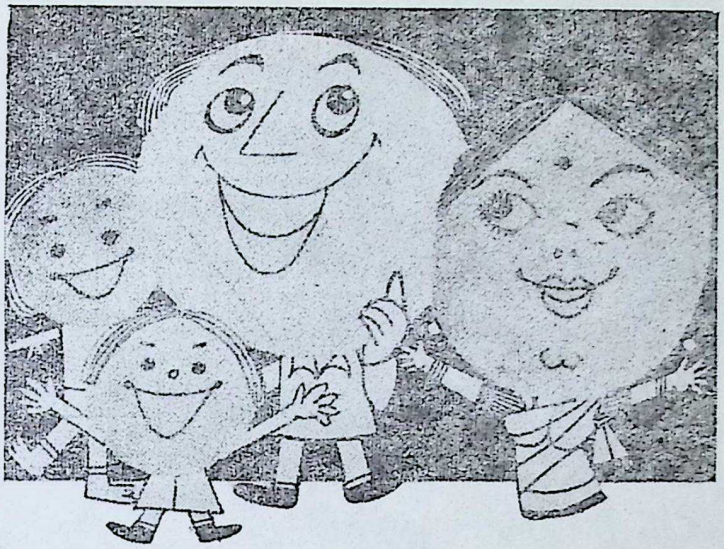

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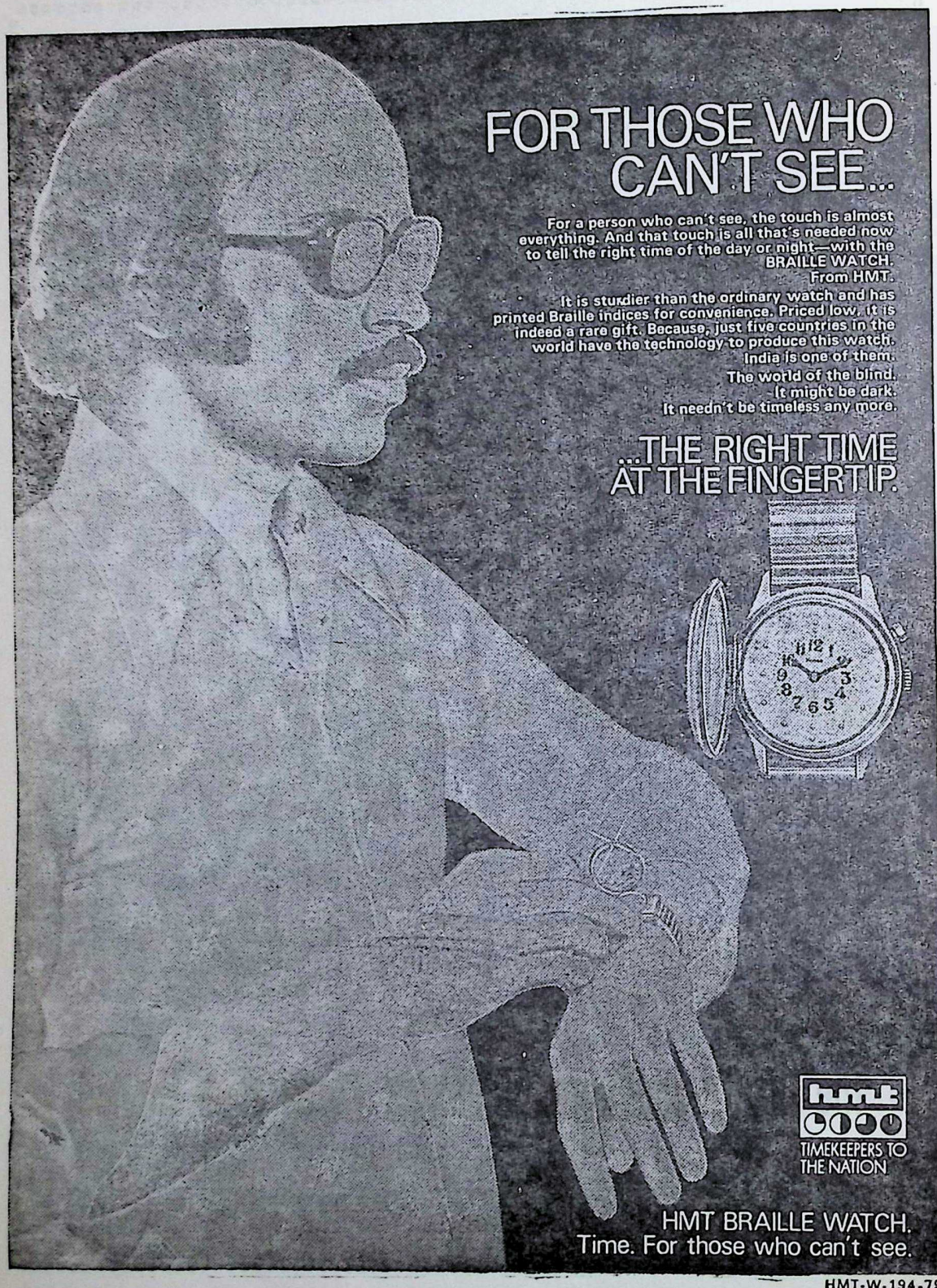

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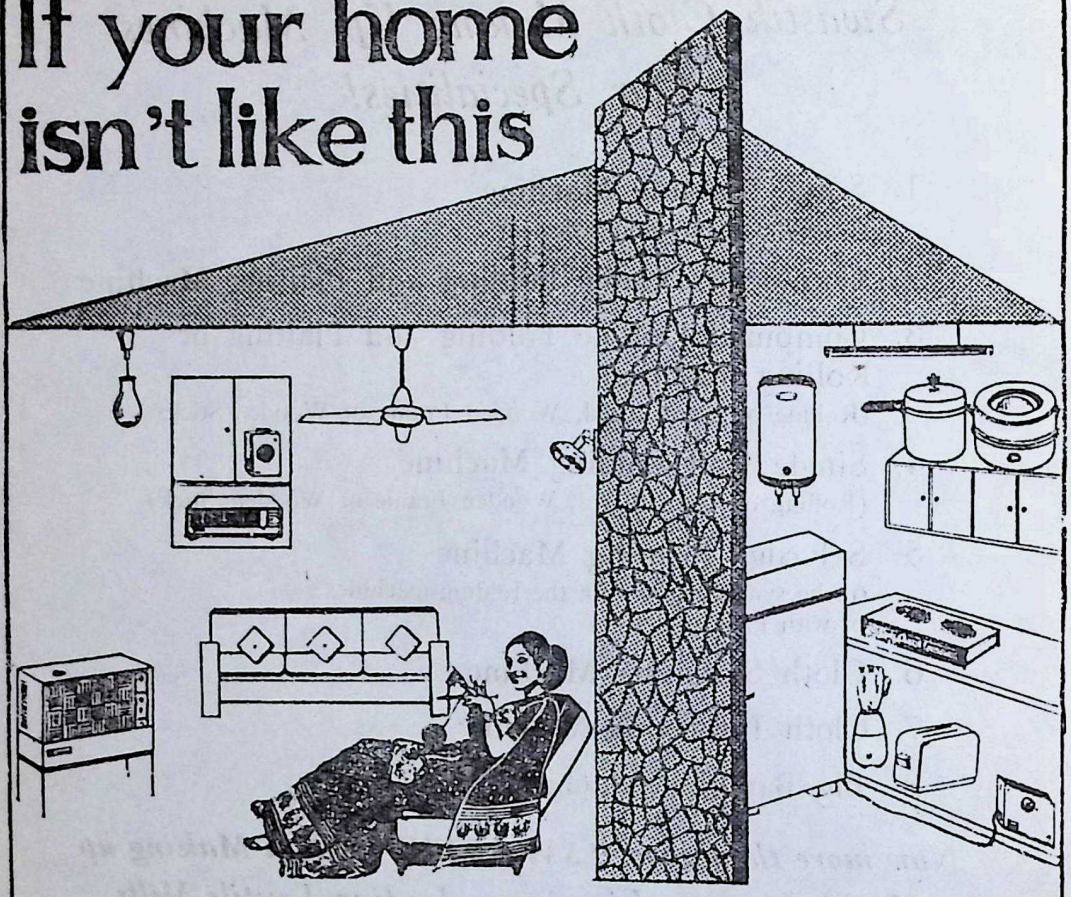

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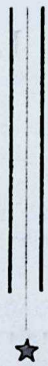

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INDIANS WAY OF WORSHIP IN MAURITIUS

Mauritius is well-known for its numerous 'mandirs' and 'Shivalayas'. 'Shivalaya' is the place of worship and the main building has the 'Shivalinga' with the rest of the housing the idols of many other deities Rama-Sita, Hanuman, Radha-Krishna, Vishnu-Lakshmi, Ganesh, Shiva-Parvati and many other gods all well dressed and garlanded. Mauritius has got many Shivalayas' and most of the villages are blessed with at least one 'Shivalaya'.

The 'Mandir' is the place of worship for the Arya Samajists. Here only the 'Yagnashala' is located with a big hall. 'Yagnas' are performed every Sunday morning. But many pious Hindus perform the 'Havan' every morning or night at their residence. Almost all other households will have a place where there will be statues or a lighted earthern lamp. It is the belief that 'Lakshmi', the Goddess of Wealth will always be in the house if the lamp is lit.

'Kalimaii' is one of the places of worship in Mauritius, in which people have tremendous faith. This is usually found near the corner of a cross-road or under the shade of a mango-tree. Seven stones are placed personifying the seven 'Devis' (goddesses). Usually the stones are black and well-polished, taken from river-beds and anointed with 'Sindoor'. There are certain rituals when the villagers go and offer 'Prasadam'. Normally before harvest starts, the first sugar-cane is brought to the 'Kalimaii' and only then the harvesting is done. The next day after marriage the 'Dulha' (bridegroom) and 'Dulhin' (bride) go to the 'Kalimaii accompanied by their relatives and neighbours to offer prayers.

At the different places around the country, by the roads, near the rivers, the sea-shore, or at the entrance of villages one would see the 'pipal' tree. The pipal tree is worshipped by pouring water over its roots, garlanding the branches and the 'Trisool' (Trident) is pitched sideby, adorned with flowers. The leaves of the pipal tree are offered when praying to the 'Shivalinga'. Often the dried branches of the pipal tree are used for performing 'Yagnas'.

— A. K. PROAG

When I turn from these visible and outward signs of the impact of Indian thought and culture on the nation of Fiji to the inward imprint on individuals, I fear I must become more specific. My researches in Fiji were centred on Hinduism alone, and mainly on Sanatani Hinduism at that. I know nothing in detail of how the faith of Fiji's Indian Muslims or Christians or Sikhs sustains them and is developed in its new setting. But I would like to share some observations on Hinduism in Fiji.

Hinduism is immensely rich and diverse. It ranges from deep thoughts about the nature of the universe and human consciousness, aimed at achieving permanent bliss (moksha), to detailed rites and regulations aimed at coping with the realities of earthly life here and now. This diversity gives it tremendous flexibility, and suits it ideally, in my view, to adaptation to new environments, new economic and even social circumstances, and new thoughts and theories. So it came as no surprise to me to find that far from fading away in its new home of Fiji, Hinduism seems to have had no trouble remaining a very lively force in the lives of its adherents. Indeed, it is doubtful whether Fiji Hinduism should be called an adaptation; resettlement in a new land is a better phrase.

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Marks of Isolation from Native soil

It is true that some special points need to be noted, points related to the sanctity of the Indian homeland and of particular parts of it. In India, there is considerable stress on pilgrimage to sacred places, especially those associated with Ganga. And in India, learned *pandits* and *sadhus* abound, a constant inspiration to seek spiritual things and an ever-available source of religious advice and information. Pilgrimages to Indian holy places, and consultations with Indian holy men, are possible for relatively few Fiji Hindus. Those who have been to India, or have recently immigrated from there, are usually accorded a special respect, and there seems a widespread interest in, and desire to go to, India amongst the rest of the Hindu population. Moreover, *murtis* brought from India have a special sanctity. Compared to India, naturally, the range of shrines and sacred places and people, and of great images and carvings, which can be visited to remind one of the glories of the Indian heritage or to seek assistance for some special problem, is small indeed in Fiji. The relative absence of learned and holy men who can inspire and guide people into the Hindu teaching was especially mentioned to me, sadly, on a number of occasions. And a *pandit* visiting from India, I was told, tried to ease the problem of absence of sacred places by making the Rewa River, near Suva, the Ganga of Fiji. But the attempt found no favour, apparently, and the infrequency of ritual bathing in Fiji Hinduism remains as a strikingly visible difference from India.

But it would be wrong to suggest that this enforced separation from India's holy places and people constitutes a gaping gap in the fabric of Fiji Hinduism. Images are procured from India, or made in Fiji. There are some priestesses and priests and *pandits* and even an occasional *sadhu*, credited with great wisdom or powers of healing. There are shrines especially noted for healing or for procuring divine responses to requests. Most of these are made by human hands, but one is a dramatic example of using a natural feature of the landscape to help settle Hinduism in a new land: the shrine of Nag Baba near Labasa, where a large rock which looks uncannily like the hood of a cobra is believed to be growing several inches each year. Even the scriptures have been 'domiciled' in Fiji, or Fiji given a place in scripture. Traditional Fijian religion included worship of a snake god, and on the strength of this, Fiji has been identified as the "southern island" to which Krishna banished Kaliya. Because of this identification the new home of Hindus seems less remote from the divine centre of India than geography alone would suggest. In these sorts of ways, then, Fiji Hinduism has, at least partially, compensated for those aspects of Hinduism tied especially tightly to India.

For the rest, the impression I gained was that Fiji Hinduism basically continues and develops Indian practices and beliefs. Certainly one could find differences between Hinduism in Suva and Hinduism in parts of Madras or Calcutta, and between Hinduism in rural areas in Fiji and Hinduism in the villages of Gujarat. But I doubt the differences are greater than those between Hinduism in different parts of India, or, for that matter, between Hinduism in Suva and Hinduism in rural areas in Fiji.

So much for general observations. For me, it is the imprint of Hinduism on individuals' lives that is most interesting. I will note how, in Fiji, it helps to give a sense of identity, cultural and individual, gives support in worldly affair, and provides moral guidance and inspiration; and then I will briefly mention some interesting adaptations of Hindu thought in response to modern western thought.

Ritual Gatherings — a Cementing Force

While regular ritual participation is by no means universal amongst Fiji's Hindus, it

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remains for many a key social cement and also a centre of entertainment and enjoyment. The most common gathering amongst Sanatani Hindus of northern origin is a reading of Tulsidas's *Ramayan*, complete with the colour and movement of *hawan* and *arati* and the enjoyment of *prasad* and communal singing of *bhajan*. Such gatherings, whether in town or in country, are both an enjoyable social intermingling and a means of inculcating and reinforcing religious beliefs and moral ideals which are a landmark of Hindus as a cultural entity. For other Hindus, regular attendance at *mandir* or, more recently, at meetings organized by the Sai Baba organization, perform the same role. Such activity is, of course, common also in India. But in Fiji I think this role of creating and strengthening a cultural identity is much more important. In India, one is an Indian as naturally as one breathes, and in many cases one's identity and niche in the commuity is given to one by birth into a particular caste and village or urban setting. In Fiji the situation is both more fluid and more threatening to Indian identity and security. As already mentioned, caste groupings were virtually destroyed by the conditions of passage from India and work in the plantations in Fiji; and even today, though the Indian community is much more established and secure than then, Indians remain just one group amogst others. Indeed, in terms of land ownership and political power, they are a disadvantaged group despite their numbers. Being Indian is a more important and more conscious thing than it need be in India (though those Indians most in contact with the alien British rulers went through a similar process during the British raj). Consequently these distinctively Indian ritual gatherings are important, I think, to the psychological identity and well-being both of the community and of individuals in it. The need for such reinforcement was evident even in those Hindus I knew who sat lightly to ritual participation or did not even consider themselves particularly religious. They had an evident pride in, and enjoyment of, their Indian heritage, knowing and applying incidents from the *Ramayan*, or *Mahabharat*, for example, to modern situations, thus claiming and proclaiming their Indianness.

In addition to contributing thus to cultural identity and enjoyment, Hinduism provides support in worldly affairs for many in Fiji, in line with the two legitimate Hindu aims of *artha* and *kama*. This is so even for some, at least, who are not regularly 'religious'. The most explicit and self-aware example comes from a university student. He classified himself as of no religion, and was severely critical of all religions including his own: "I do not expect anything from any religion but obstacles and problems." But he also wrote: "I very much doubt the existence of God; yet in times of crisis (e.g. before and during exams) I say a few prayers." And he added: "I want to reject belief in God, but it is not easy. When I think of death . . . or in times of crisis I say a few prayers." Such examples are probably common in all the major religious traditions today. For a variety of reasons religious beliefs and practices are explicitly or implicitly, rejected by many. And yet in times of special worry or distress many still fall back on the religious framework, which suggests the influence of one's religious and cultural background is very powerful and persistent.

The Hindu Faith Perpetrated

But of course Hinduism acts as a support in worldly life more regularly and consistently for those who are still explicitly religious, and in my estimation this would be by far the majority of Fiji's Hindus. I came across many examples of resort to religious activity in times of crisis — illness, sudden danger from natural forces, crises in career or family situations. And, more generally, religion is appealed to for success in business, in family life, in farm management and so on. Appeals and pledges

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are made to Ram, to Durga, to Lakshmi, sometimes culminating in the dramatic action of walking the knives at the Durga *mandir* in gratitude for the birth of a baby after many barren years, more often involving simple regular devotion at *mandir* or at home shrine. And guidance is gained from scriptures, especially *Ramayan* and *Gita*. A farmer said to me: "In the *Ramayan*, for every problem there is a situation to suit." And a teacher said: "The *Gita* has some advice for every situation. Something arises, something similar happened in the *Gita*; adapt the advice or incident there to your own situation and you have wise help and guidance." The wide range of such reliance on religious devotion and scripture needs no elaboration here, I want only to note that in this connection the imprint of Hindu thought remains very powerful in the lives of many of Fiji's Indians. And, though I did not have the same direct contact with them, I am sure that in the very different context of Islam devotion to Allah and faithfulness in observation of the five pillars and of the guidance of the Qur'an and the Shari'at provides comfort and support in crisis and in every-day affairs for Fiji's Indian Muslims.

In the area of moral guidance, also, (an important part of the aim of *dharma*), the imprint of Hindu thought is very strong. It is widely believed that religion gives moral guidance, and also that it helps and motivates one to live up to this guidance. Guidance comes especially through scriptures, with Tulsidas's *Ramayan*, and the *Gita*, again pre-eminent. Both are believed to give direct moral advice, and also to provide examples of correct living. One of my informants wrote: "Follow the teachings of *Gita* and *Ramayan*. Ram has shown the sort of life one should lead. Be good in all senses." But there was also belief expressed in more direct guidance from God. One old man, who came from India as an indentured labourer at the age of 12, was very scornful of the advice of books, holy scriptures not excepted. He recommended me to "Trust in *Bhagavan* and act righteously; and this you'll know by your own feeling of what is right or wrong."

The Concept of Hindu Dharma

What are the main points of this moral guidance Hinduism gives? A wide range was suggested to me, from general principles to details of diet and etiquette. But certain points recurred over and again, giving a list very similar to what one would extract from the texts. Most frequently mentioned was love, kindness, respect towards all others, and the admonition to be good to others, human and non-human alike. "Hindus have respect for every sort of living thing", I was told; and: "Part of the Indian custom has been to respect everything that makes life possible for you (e.g. food-grains, cattle, farmwork, water, Ganges) . . ." As a more specific application of this general ideal, many mentioned also the ideal of love and respect for those in special relationships: parents to children and children to parents, teachers to pupils and *vice versa*, brothers and sisters to each other. The *Ramayan* received special mention here as it "portrays an ideal family". Seeking and speaking only the truth figured prominently on this list, as did ahimsa, the ideal Gandhiji considered almost synonymous with truth. A retired teacher explained that we should visualise God in every living thing — "inside that fly, that tree', and went on to insist that "therefore we should give no pain to any living thing or creature, including even vegetable life . . . If you give pain you have committed the sin of himsa . . . which can be inflicted by thought, word or deed. Because of this a Hindu mother stops children even picking a flower or leaf or breaking a branch, especially in the evenings when every living thing prays to God." Nor was the positive side of *ahimsa* overlooked: "Help the poor and needy"; "Dharma, which simply means to fulfil your duty" — to feed the hungry, to help the blind and the lame and so on — whether it is man or

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animal. And there was strong stress on tolerance, of other people generally, but specifically of other religions: "I expect a Hindu to be more tolerant of the beliefs of other religions . . . ": "(God) comes to the earth whenever there is need. He may have come to other parts of the world."

Hinduism also provides assistance in living up to these moral ideals. Scripture again plays an important role, not just telling us what the ideals are but actually inculcating them in us by repetition and inspiration, and, especially in *Ram*, giving us an inspirational model: "*Ram* is the ideal person one should emulate." This inspirational effect was important even for an Arya Samaj family, who said: "We do not accept that Ram (the human king) is God, but we regard the *Ramayan* as a parable teaching an ideal". It is alo believed, of course, that God directly aids and strengthens those who try to live his ideals and follow his example. And in the background, always, is the belief in *karma*, inculcating a deep feeling that failure to live up to the moral ideals will have a detrimental effect on one's future, in this life or in future lives, while living up to them will give one greater happiness and help the long slow ascent to *moksha*. There was also clearly a deep effect from theistic belief, that all are related to God, and from Advaita belief, that all are one: "What is the real message of the *Ramayan*? To show compassion to one another, for all are part of the same *paramatma*, and since all are of one substance, we should care for each other."

It need scarcely be added that these virtues are those identified as the chief ideals taught by Hinduism. They do not constitute a claim by Fiji's Hindus that they live up to these ideals all the time. One person made this point humbly: "Be good to everyone — which I fail to do most of the time." And others noted, some sadly, some in anger, that even with respect to the distinctively Indian virtue of tolerance Fiji Hindus had a long way to go, for there is some tension between different Hindu groups, as well as some between Hindus and Muslims, and between Indians and Fijians. Nonetheless, in my view as an outside observer, the imprint of Indian thought and culture is very deep and pervasive in this moral area. While there are of course many failings, there is in the Indian community in Fiji a kindness and gentleness which tallies quite well with the declared ideals. And, given the differences and causes of tension between Indian and Fijian, it seems to me greatly to the credit of both races that, relative to many other societies of comparable ethnic diversity, racial friction and conflict is surprisingly small, and racial harmony and tolerance surprisingly great. I do not think it too fanciful to see in this situation, on the Indian side, an influence from the moral ideals of Indian thought and culture.

I should mention *moksha*, the fourth aim, to round out this picture. While it is in the background, acknowledged as the final goal of all human endeavour, it is not in Fiji any more than in India, the foremost current aim of most Hindus. Rather, it is for most a remote ideal to be attended to seriously either later in this life or in some future life. Nonetheless, the ideal of seeking final permanent bliss has its impact in Fiji as in India, giving a broader perspective on momentary pains and pleasures of this life. And I did hear of, though I did not meet, some sadhus who had retired to remote mountain areas in Fiji to devote themselves to the attainment of this final goal.

I want to mention, finally and briefly, some interesting adaptations of Hindu thought in Fiji. Religious cultures today have to face not only transitions from rural to industrial societies, but also the challenge of a powerful alternative world-view, that of the modern sciences. Hindu thought, of all the great religious traditions, seems to me best suited to come to terms with this challenge. For one thing, it

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contains within its broad spectrum explicitly atheistic world-views (*darshan*), such as the original *Samkhya*; and even though outside and rejected by orthodox schools, and explicitly materialistic world-view, that of Charvaka. But more importantly, what some consider the deepest and most influential philosophy of Hinduism, that of Advaita Vedanta, has some basic points of similarity with the scientific world-view .In Advaita thought everything we are and see is nothing but a manifestation of the one supreme power, Brahman, from a blade of grass to the farthest star. In scientific thought, everything we are and see is nothing but a manifestation of physical energy, from a new-born mouse to a black hole. Now of course for Advaita, the One is spiritual, consciousness itself; for science, physical matter or energy itself. This is a vast and far-reaching difference. Nonetheless in important respects the feeling tones of the two world-views are similar; we are not isolated fragments in a discrete universe, but an integral part of a vast unity. Consequently it is not surprising to find attempts by Hindu thinkers to reconcile the two world-views, seeing each as reflecting and enriching the other from a different perspective. One thinks of Tagore and of Aurobindo both of whom, in different ways, took the scientific theory of evolution seriously but saw it as elucidating the ways in which the basic unity of Brahman manifested itself. What fascinates me is that, amongst ordinary Hindus in Fiji, some of whom had not read either Tagore or Aurobindo, similar attempts at reconciliation between traditional Hindu and modern scientific thought are going on. Basically they involve partial or even, in one case, complete identification of Brahman and the physical energy science studies, and the transference of the moral and emotional values associated with traditional Advaita belief in a spiritual unity onto the developing scientific picture of the unity of all life forms and of all matter through shared cellular, or molecular or sub-nuclear structure.

Adaptation of Indian Thought

One student, for example, was not willing to identify the central energy (as he called Brahman) with scientific energy. There is much that science cannot describe or pin down. But the energy science talks about is dependent on this central energy, is one manifestation of it. And in the most striking example this student gave, scientific details played an important part. He spoke of the way in which, over the ages, the same atoms and molecules form parts of different bodies, and gave this as a possible interpretation, for the present day, of belief in rebirth. "So there is something of other people in us", he said, "and thus the central energy is manifesting itself in different generations." This idea gave him a basis for moral concern for others, and also a deep feeling of belonging to an on-going indivisible whole rather than being an isolated individual. He was thus appropriating the frame work for life which traditional Advaita thought offers, without having to reject the exciting scientific theories he was studying. Another student went further. He identified the all-pervasive non-personal power of Advaita thought (Brahman) with the energy scientific disciplines speak of as the basis of everything. By thus linking his tradition's religious imagery, with all its emotional and moral implications, with scientific imagery, with its wealth of detail about the complex manifestations of this basic energy, he had provided himself with a personally very satisfying frame of reference. It not only gave him a basis for behaviour, particularly moral behaviour; it was also an excitement and a joy in its own right, giving him a 'religious' feeling of 'belonging to' the complex universe he found himself in.

These sorts of adaptations of Indian thought are to me the final bit of evidence that the imprint of Indian thought and culture in Fiji.

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India's Contribution to the History of Science

B. V. SUBBARAYAPPA

The Somatocosmic symbol of Ayurvedic medicine in the fan shaped Bali Island of Indonesia.

INDIA, as the home of one of the earliest civilizations, has played a significant role in the history of scientific ideas and techniques. It is generally recognized that a number of scientific ideas which originated in India not only attracted the attention of thinkers of Greece, Arabia and Central Asia but also influenced in no small measure the growth of differnt sciences in those regions. There was considerable exchange of ideas too between India and those regions from time to time, resulting in the reformulation or evolution of some of the sciences in India itself. India's pre-eminent geographical position in the ancient world proved to be of pivotal importance in the movement of scientific ideas and technological practices.

The history of science with which we are familiar at present is, at large, an account of the contributions of the ancient Egyptian and Babylonian civilizations, of the Greeks, Romans and Graeco-Romans, of Arabia and of pre-and post-Renaissance in the West. More recently, the achievements of Chinese science[1] in the ancient and mediaeval periods have been studied in considerable detail. However, the fact of the matter is, unless systematic studies are undertaken and, as a result, the contributions as well as the part played by India in the ramification and dynamics of scientific ideas particularly in the ancient period are properly assessed, the current history of science cannot but be an incomplete and inaccurate picture.

There is no gainsaying the fact that, historically, a host of Indian scientific ideas influenced the course of the history of science. Among them special mention may be made of the decimal system of place-value notation which has since become universal, other mathematical ideas including the Sulva theorem, solutions to indeterminate equations as found by Brahmagupta and Bhaskara II and the introduction of sine and cosine functions in trigonometry, methodological concepts of medicine including the *tridosa* theory and surgical practices, the doctrine of five elements, conception of substance and the atomic views, the lunar zodiac, the Great Cosmic Cycle of 10,800 or 43,20,000 years. The list is by no means exhaustive. Of the noted Indian scientific texts, Brahmagupta's *Brahma-Sphuta-siddhanta* and *Khanda-khadyaka* were trans-

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lated into Arabic at Baghdad as early as the eighth century A.D. The medical classics of Caraka, Susruta and Vagbhata were also rendered into Arabic. Aryabhata's *Aryabhatiya* was translated into Latin in Italy in the thirteenth century A.D. The *Surya-siddhanta* was well received as an astronomical compendium in Indo-China and Indonesia. More systematic studies would probably bring to light yet others which have shaped the history of science. In this connection, it is refreshing to note that Said al-Andalusi, an astronomer and historian of science, in the eleventh century A.D., accords in his work *Kitab Tabakat al-Umam* (The Categories of Nations) the first place to India among the contemporary nations which had developed sciences by then.

Historians of science generally recognize the scien ific elements in older civilizations of Egypt, Mesopotamia and India. Yet they seem to give a special position to the Greeks. There is even a view that with the Greeks, man's attitude to nature and the interpretation of natural phenomena underwent a radical change characterised by an approach which was non-theological and eschewed everything that could not be brought under the strict logical reasoning. It has been emphasised that "a sense of wholeness of things is perhaps the most typical feature of the Greek mind. The modern mind divides, specialises, thinks in categories, The Greek instinct was the opposite, to take the widest view, to see things as an organic whole."[2] The Greeks were no doubt great thinkers, had firm faith in reason and an innate sense of taking a comprehensive view of the phenomena, of preferring the whole to its parts. It is equally true that the Greek thinkers, particularly the pre-Socratics, understood the natural phenomena in a spirit of free enquiry, exhibited mental coherence and speculated in terms of principles, roots or elements as an answer to phenomenal origins and manifestations. However, in the history of human thought it would appear that the mental coherence or a rational attempt to find the ultimate principle of all things was first exhibited by the seers or thinkers of the Vedic and post-Vedic period. In the *Rig Veda,* it is explicitly stated: "Give sight to our eyes, sight to our bodies so that they can see; may we see the world as a whole, may we see it in detail."[3] Total vision in contradistinction to partial views is an important aspect of the Vedic thought. Naturally, such an inclination leads to the enunciation of universal principles.

From the point of view of the history of science one such universal principle found in the *Rig Veda* is of great relevance. It relates to the conception of natural law known as *rta.* The Vedic seers conceived of this law as the real governing force of the universe. Even the Vedic gods, as expected, are subordinated to this law. The natural phenomena, like the flow of rivers, occurrence of night and dawn, are also explained in terms of this natural law. . . . It would seem that the Vedic Indians believed that the laws that are known, that are yet to be discovered and that remain undiscovered are all aspects of this natural law. How did they come to realise this eternal order? Evidently it was intuitive. They were seers beyond the phenomenal world and gave expression to what they comprehended beyond the sensate world. Science, as mental activity, does believe in the uniformity of nature and in the order of nature. . . . The Vedic people had an instinctive conviction in the natural order and the *Rig Veda* is probably the earliest literary source which has formulated in clear terms such a fundamental conviction.

It is now known that there was among the Babylonians a conception of natural law with reference to divinity. Among the pre-Socratic philosophers, Heraqlitus (c. 6th cent. B.C) is believed to have given expression to the idea of natural law as well as a divine law which 'nourishes' all human laws. It would appear that Democritus (c. 5th cent. B.C.) who advocated an atomic theory on casual

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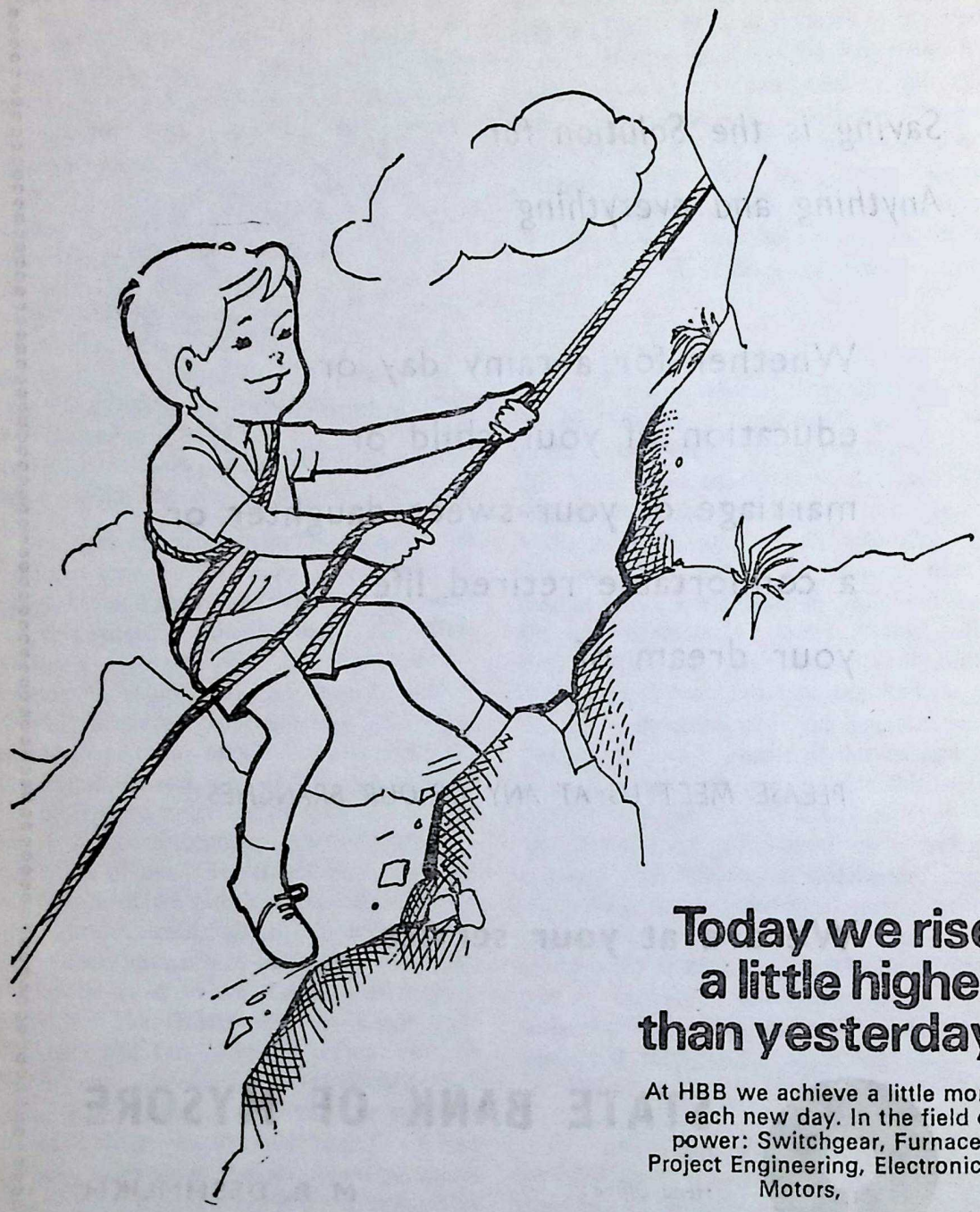

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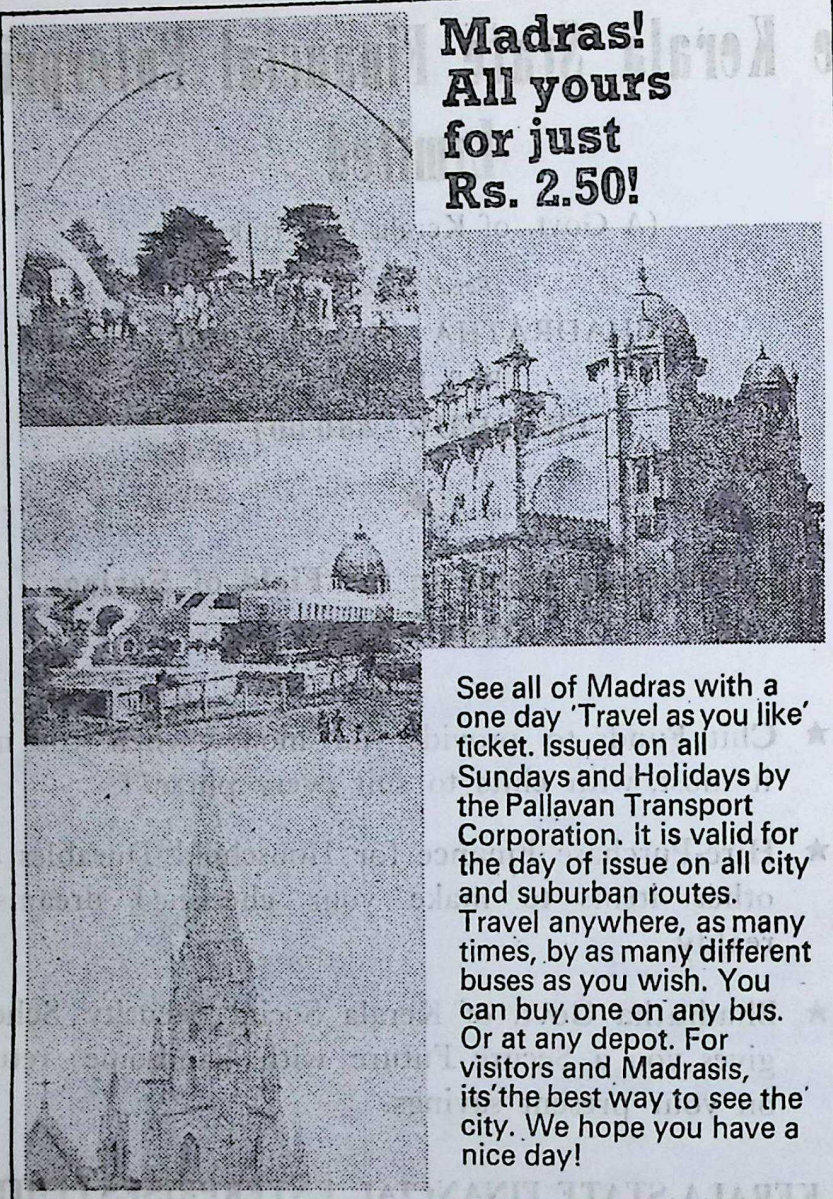

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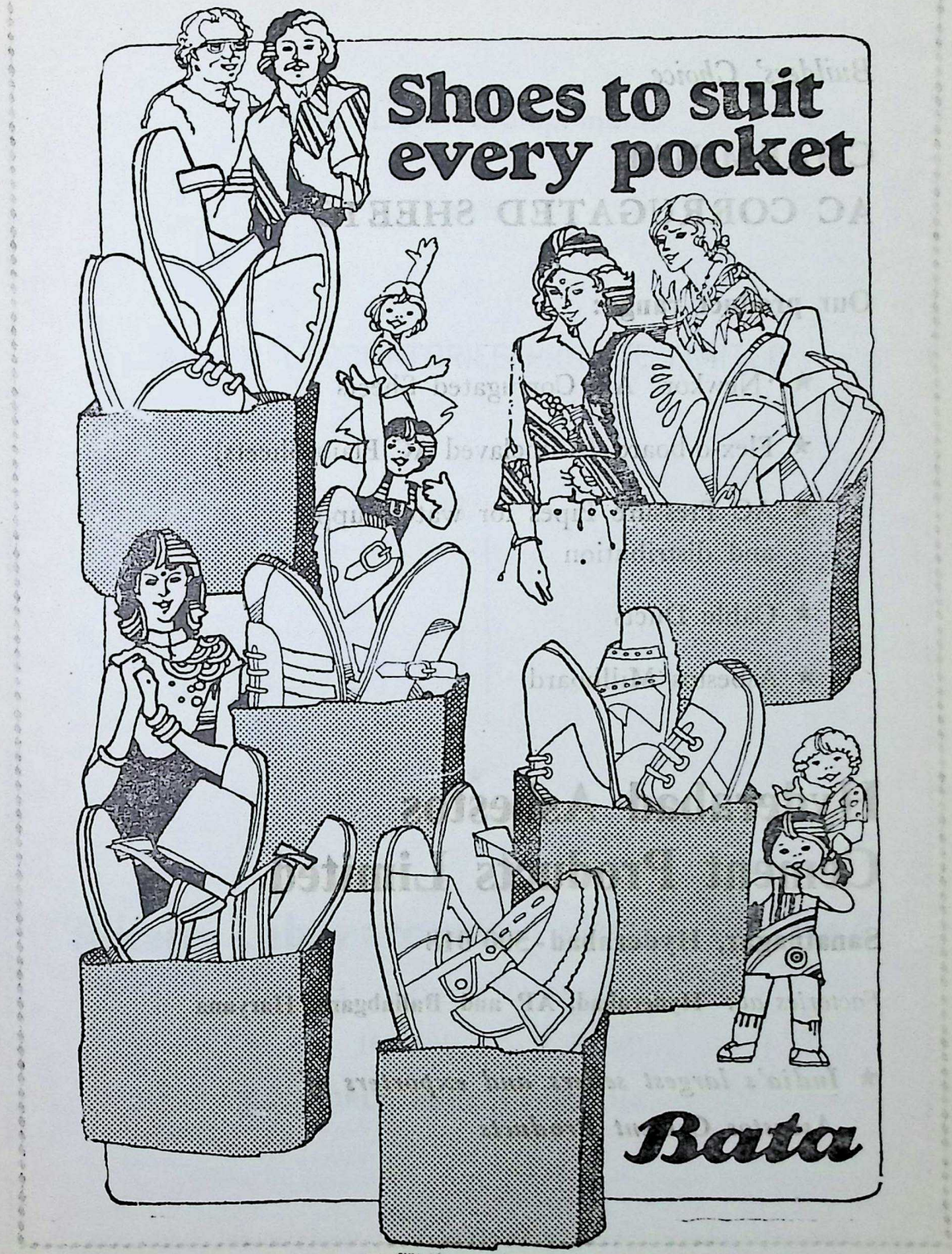

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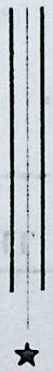

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grounds did not think of a natural law. So too was Aristotle, while Plato is stated to have used it only once in his work *Timaeus*. The Greek thinkers, to a great extent, seem to have been concerned with *ananke* (necessity) in nature.[4] However, in the *Rig Veda*, there are references — whose number is legion — to the law of nature, in no ambiguous terms. The ideas of cosmic light, sacrifice, truth, action and sin, natural happenings and movements are all delineated in a rational way in terms of *rta*, the natural law, in the Vedic literature indeed at a very early stage of human thinking.

As stated already, India's contributions to the growth of scientific ideas need a closer scrutiny then what has been attempted so far. The task is by no means easy, for the Indian literature containing the scientific ideas is as vast as it is varied, and a judicious approach has to be made to separate the grain from the chaff. Till then, we have to rest content with the attempts made so far, bringing to the fore certain aspects of Indian contributions to the development of sciences in the ancient period. What follows is but a brief account of some of them in the matrix of the now known history of science.

Mathematics

Even in the ancient period the mathematical knowledge in India was of a high order. *Ganita* occupied the pride of place among the different sciences. Numbers seemed to have had a special appeal to the Indians of the Vedic and post-Vedic periods. The *Yajurveda Samhita* has names of numbers up to even (10^{12}) and the *Panchavimsa Brahmana* gives an account of numbers in ascending decimal scale; *eka dasa* (10^1), *sata* (10^2), *sahasra* (10^3), *ayuta* (10^4), *niyuta* (10^5), *prayuta* (10^6), *arbuda* (10^7), *nyarbuda* (10^8), *samudra* (10^9), *madhya* (10^{10}), *anta* (10^{11}), and *parardha* (10^{12}). In this respect it is interesting to note that the highest terminology of the Greeks (which probably came into use by about the fourth century B.C.) was *myriad* (10^4) and of the Romans was *mille* which denoted a thousand (10^3) only.[5] In the Classical Period the Indians had developed terminology to express numbers as large as (10^{24}) and (10^{53}).

Of great importance from the point of view of history of science is the fact that the development and use of the decimal place-value notation, using nine digits and zero, was already in use in India by about the fifteenth century A.D. There is a view that the Babylonians developed the place-value notation in

INDIAN MEDICINE

The Caliph Al Mamun, we are told, felt so much fascinated by the Indian works on medicine and philosophy that he had a scholar Al Abbas especially put on duty to read out to him daily some passages from these works. Haron ar Rashid (786-809) went a step further and imported Indian physicians to organise hospitals and medicine schools in Baghdad. The Arabic historians relate how the Caliph Haron ar Rashid suffered from a severe disease once which was thought to be incurable. The Indian physician Manaka was sent for and to the amazement of all he cured the Caliph in a very short time. From that time onwards Indian physicians and Indian medicine played an important part in the scientific renaissance in Baghdad.

Indian drugs and herbs were imported and the hitherto reigning Greek materia medica was completely revised. The new edition contained several Sanskrit names as AMLAJ, AHLILAG, TANBUL, NARJIL, *etc. In his work of single drugs,* KITABAS SAIDANA *Alberuni makes the significant observation that "*IN THE EAST THERE IS NO PEOPLE INCLINED TOWARDS THE SCIENCES EXCEPT THE INDIANS".

—P. N. CHOPRA.

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their sexagesimal system.[6] Nevertheless, it should be emphasized that the Babylonian system did not accord the rightful place to zero in the same way as the Indian system did. According to Halsted, "this giving to airy nothing not merely a local habitation and a name, a picture, symbol, but helpful power is the characteristic of the Hindu race whence it sprang."[7] Severes, Sebokht, a Syrian scholar of the seventh century A.D., referred to the Hindu decimal place-value notation as a 'computing that surpasses description' and was full of praise for the ingenuity with which it was formulated. The Indian decimal place value notation spread to Indo-China, Indonesia, China and Japan probably in the sixth and the seventh centuries. The Indian numerals (misnamed as Arabic numerals) reached Arabia probably by the seventh or the eighth century A.D. In the ninth century, the Arabic mathematician al-Khwarizmi was the leading exponent of this system. In the twelfth century A.D. Adelard of Bath in England translated into Latin al-Khwarizmi's mathematical works and was thus probably the earliest transmitter of the Indian numerals to Western Europe. During the same period, John of Seville and Abraham Ibn Ezra were the other disseminators of the decimal place-value notation taken from Arabic sources. Nevertheless, in Europe then the use of abacus was widespread and the abacists strongly opposed the use of decimal place-value notation. In the very first decade of the thirteenth century A.D. in Italy, Fibonacci expounded the Indian numerical system and his arithmetical work *Liber abaci* was extremely popular. There were others like Villedieu and Sacrobosco in Europe who were the protagonists of this system in Europe. Thus by the thirteenth century A.D., the Indian decimal place-value notation had established itself in Europe and since become universal.

The field of geometry, the *Sulva-sutras* (Rules of the Thread or Measuring Line) which are a part of the *Kalpa-sutras* and which deal with rules of altar constructions, deserve special mention. They are the earliest documents and among them mention may be made of *Baudhayana, Vadhula, Apastamba, Hiranyakesin* (belonging to the Taittiriya school), *Manava* and *Varaha* (Maitrayani school) and Katyayana (Sukla Yajus school). With its 525 sutras in three chapters, the Baudhayana Sulva-sutra is probably the oldest (c. seventh cent. B.C.). The geometrical propositions dealt with in the sulva-sutras relate to the relative positions and spatial magnitudes with reference to the construction of altars. Some like *Manava* and *Katyayanna*, give an account of the specifications of the measuring chord, gnomon, etc. Construction of squares and rectangles, relation of the diagonal to the sides, equivalent rectangles and squares, equivalent circles and squares are among the important geometrical notions found in them. Both Apastamba and Baudhayana describe a square to the sum of two different squares like,

$3^2+4^2 = 5^2$,
$5^2+12^2 = 13^2$,
$8^2+15^2 = 17^2$,
$7^2+24^2 = 25^2$,
$12^2+35^2 = 37^2$,
$15^2+36^2 = 39^2$,

Katyayana states to the effect that if the sides of a right angle triangle are a and $a\sqrt{2}$, then the hypotenuse is $a\sqrt{3}$.[9]

Some Western scholars share the view that the origin of the now known Pythagorean problem relating to this can be traced to the Indian sulva-sutras. According to G. Milhand, the Pythagorean geometry might have been inspired to some extent by the Hindu model.[10]

The binomial theorem for positive integral exponents, which was discovered in Europe in the sixteenth century A.D., seems to have been known to the Indians earlier. The triangular array formed by the binomial coefficients (referred to as Pascal triangle in

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Europe) was known in India as *meru prastara*, a pyramidal expansion of the number of combinations within a methodical way by Pingala (c. 3rd cent. B.C.) in his *Chandas-sutra*.[11]

In the classical period and later, India was fortunate in having mathematicians of the stature of Aryabhata I (5th or 6th cent. A.D.), Bhaskara I (7th cent. A.D.), Brahmagupta (7th cent. A.D.), Mahavira (9th cent A.D.), Aryabhata II (10th cent. A.D.), Sripati (10th cent. A.D.), Sridhara (11th cent. A.D.), and Bhaskara II (12th cent. A.D.). Many of them were well versed in astronomy too.

India's well-known mathematician, Bhaskara II has dealt with the problems of arithmetic, geometry and algebra in the two parts — *Lilavati* and *Bijaganita* of his now famous work *Siddhantasiromani*. He gives a correct assessment of the division of a finite number by zero. Letters are used to denote unknown quantities in algebraic operations. Indeterminate equations of the first and second degree have been dealt with by him. It has been stated that the rules given by him with regard to these are in effect the same as those rediscovered, by European mathematicians like Fermat, Euler, and Lagrange in the 17th century. Bhaskara II developed a method known as a *chakravala* or cyclic method, for rational integral solutions of the indeterminate equation ($Ny^2 + 1 = x^2$). It is on record that "the glory of having invented the general methods in indeterminate analysis belongs to the Indians. Bhaskara's cyclic method of solving the indeterminate quadratic equations constitutes the greatest invention in the theory of numbers before the time of Lagrange." There is a view that Bhaskara almost hit upon the root idea of the differential calculus, but as he did not conceive of the idea of limit, he was unable to evolve the notions of modern calculus which owes its development to Newton (1642-1727) and Leibnitz (1646-1716).[12]

Astronomical Knowledge

In the *Rig Veda* are certain symbolic passages and references which unmistakably give an insight into the astronomical knowledge in the Vedic period. The Vedic Indians were indeed very keen observers of the celestial bodies. The course of the sun, the path and phases of the moon, the bright wandering objects or the planets, the starry firmament, occurrence of eclipses or comets and the like must have been observed by them constantly and their intuitive minds have woven out a thought pattern concerning the movement of astronomical objects.

In the Vedic period, the moon became a measure of the month and, in fact, moon was referred to as *masakrt* ('maker of month') similar to the modern word 'month' being derived from the word 'mooneth'. The course of the moon through nakshatras or asterisms was also carefully observed. The asterisms were called 'lunar mansions.' Brennand rightly says 'asterisms or nakshatras do not find any place in Grecian astronomy, and that they are characteristically of the Hindus' . . .[13] The moon was imagined by the Vedic people to pay a visit to 27 'lunar mansions' and the asterisms were thought of as moon's consorts. In each asterism, the brightest star was called *yoga-tara* a star which was connected with the first point on the Ecliptic of the division or near it, north or south, but always capable of being occultated by the moon or in conjunction with the moon or planets. It may be noted, however, that the nakshatras were also utilised to follow the motion of the sun.

Jyotisha vedanga is perhaps the earliest record of Indian astronomical ideas. It must, however, be admitted that the astronomical knowledge contained in the *Jyotisha vedanga* is but appreciable and there have been in it some enigmatic passages which have not been understood yet properly. The text in terms of syllables representing either the name of the *nakshatra* or its presiding divinity, gives an

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account of the twenty-seven *nakshatras*. It also describes a cycle of 5 years called one *yuga*. The method of intercalation was also in vogue in the Vedic period; and at the middle as well as end of the quinquennial period, two extra months were reckoned, thus accounting for 62 synodical months in five years. The *yuga* was also reckoned in terms of 61 months of 30 days each (60 months + one intercalary month). The calendars of the Vedic period were obviously luni-solar. The Vedic priests were experts in the correlation of phases of the moon with the positions of the sun, although they generally mapped the sky with reference to the phases of the moon instead of the helical rising or settings of certain stars as was the case generally in the West.[14]

In Indian astronomy, the concept of cosmic cycle in terms of 10,800 or 4,32,000 years is very important. We have an account of these numbers in relation to astronomical periods as early as in the *Satapatha Brahmana*. The figure 4,32,000 also found favour in the Siddhantic astronomy later in India and even in Babylonia, Berossus, the Babylonian astronomer (c. 4th cent. B.C.) speaks of a cosmic cycle of 4,32,000 years. The Greek thinker, Heraclitus (c. 5th cent. B.C.) conceived of a great year in terms of 10,800 years. It is now known that some of the Greek and the Babylonian astronomers were influenced by this Indian concept.[15]

The astronomical significance of the *mahayuga* lies in the assumption by the Indian astronomers that the sun, the moon, the moon's apsides and nodes, were reckoned to be in conjunction in the line joining the first point of *Asvini* or *Mesa*, with the centre of the earth. It is further assumed that at the Creation, the sun. the moon and the planets began their motions together from nearly the same position. The *Surya-siddhanta* has given an account of the number of revolutions of the planets, etc. in a *mahayuga*. The French astrnomer, Laplace, while commenting on the epochs used by the Indians for purposes of calculation says: "Nevertheless, the ancient reputation of the Indian does not permit us to doubt that they have always cultivated astronomy, and the remarkable exactness of the mean motions which they assign to the sun and the moon necessarily required very ancient observations."[16] The point worthy of note is that in India astronomical periods were regarded as successive parts of the great cosmic cycle.

Among the noted Indian astronomers, Aryabhata I developed the theory of the rotation of the earth as well as that of epicycles. Brahmagupta, who opposed the theory of Aryabhata regarding the rotation of the earth, was an accredited astronomer not only in India but also in Arabia. His two astronomical treatises. *Brahma-Sphuta-siddhanta* and *Khandakhadyaka* were translated into Arabic respectively by Muhammad ibn Ibrahim al-Fazari and Ya'qub ibn Tariq (late eighth century A.D.) under the Arabic titles of Sindhind and Arkand.[17] Later, al-Khwarizmi prepared an abridged version of the former. Brahmagupta's works produced deep impact upon the astronomical thinking of the Arabs. It is believed that an Indian astronomer paid a visit to the court of the Abbasid Caliph, al-Mansur, taking with him the tables of the equation of planets asd other astronomical data.[18]

The Indian astronomers knew that the equinoctial and solstitial points do not remain stationary. To account for this, they generally thought of a libratory motion instead of the rotatory precession of equinoxes. They assumed the limits of the libratory movement in terms of both *pratyaggati* or *pascadgati* (precession) and *praggati* (forward movement). In the *Suryasiddhanta*, it is stated that in a *mahayuga* (43,20,000 years), the circle of asterism, falls back eastward by thirty score ($30 \times 20 = 600$) revolutions. Thus the time of a complete libration is 600th part of the

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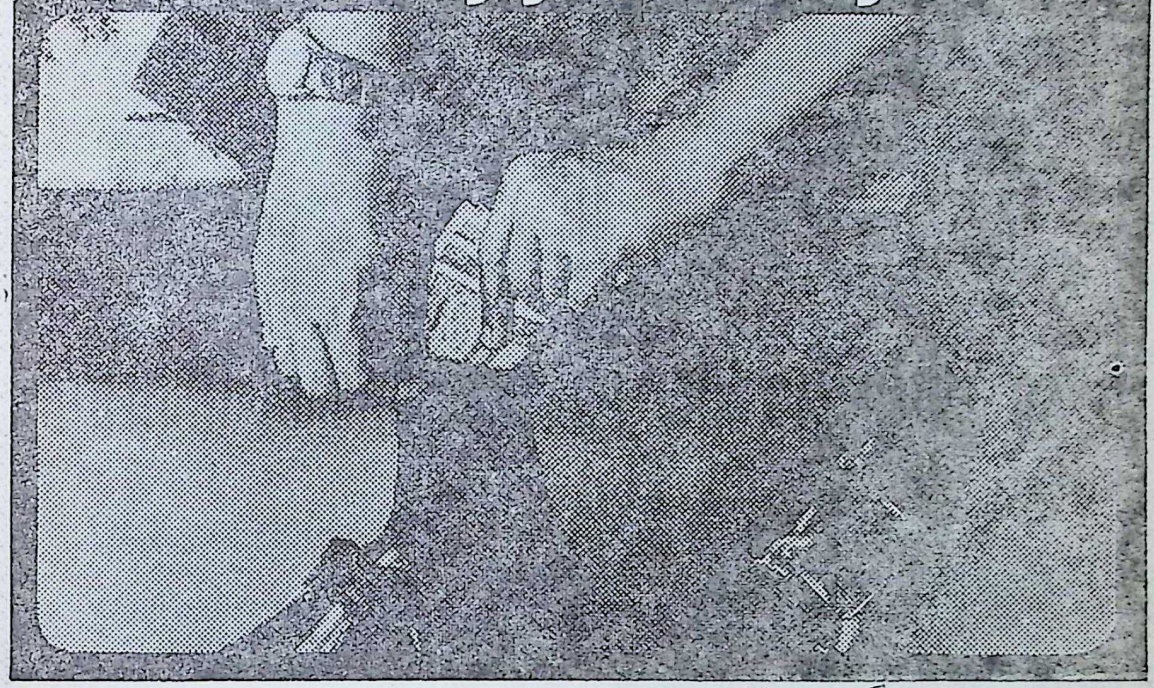

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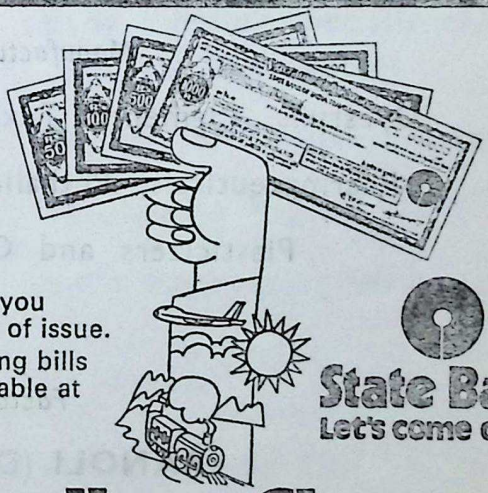

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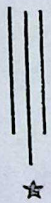

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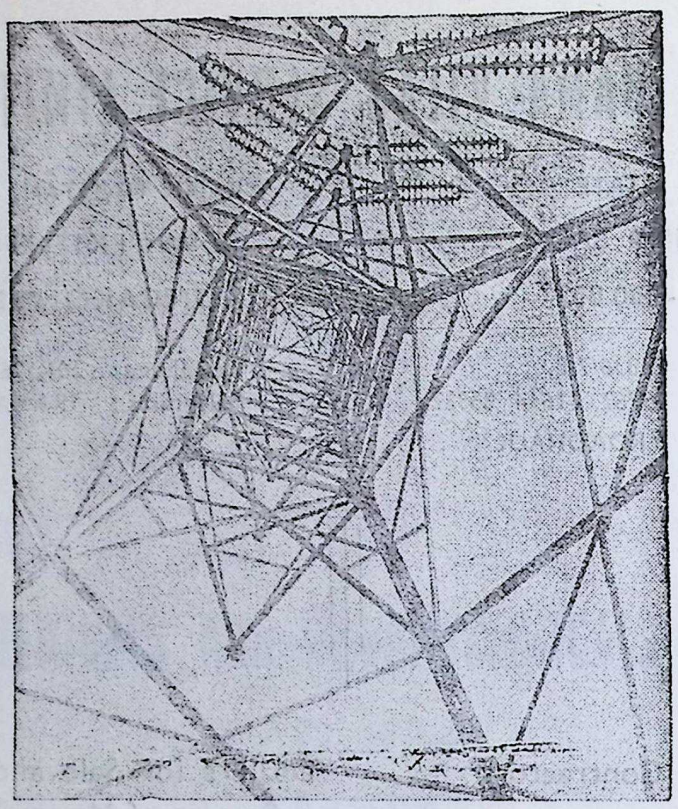

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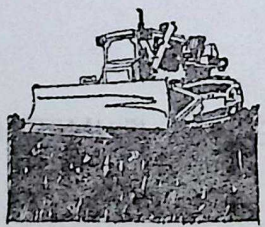

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period of 43,20,000 years, i.e. 7,200 years. If the limits of the libratory movement from the fixed point is to be 27° in either direction, it gives the annual rate of motion of equinox as 54 seconds, which is a remarkable approximation to the modern value of about 50 seconds per year.[19] Munjala (c. 10th century A.D.) propounded that in the *kalpa* or 1000 *mahayugas* the equinoxes revolve 199.666 times and on this basis, the annual precession rate works out to be 59.9 seconds. It is interesting to know in this connection that Hipparachus estimated the precession of equinoxes to be thirty six seconds or arc a year which was far lower than the modern value. A proper assessment of the Indian astronomical ideas in relation to the Greek or the Babylonian ones is yet to be done on a rational basis.

Ayurveda

In the history of medicine, the methodological concepts of Ayurveda and the systematic therapeutic practices have a distinct place. They not only developed into a full fledged 'Science of Life' in India but also appear to have exercised profound influence, as will be seen later, on the growth of medical knowledge in other culture areas. The prime object of Ayurveda is the preservation of human life, of animals and even of plants. Life and life processes do not take place to the total exclusion of the environment. In man, according to Ayurveda, life is the manifestation of body, senses, mind and the spirit. In its doctrinaire approach, Ayurveda leans heavily on the philosophies of the Samkhya, Yoga and the Vaiseshika. It adopts the Vaiseshika principles in so far as the *dravya-guna vijnana*, the *tridosa* theory and the *saptadhatus* are concerned and the Samkhya principles regarding the panchabhautic body and its relation to *purusha-prakriti*.

It is explicitly stated that the world consisting of the inorganic as well as the organic (*sthavara-jangama-rupa*) is formed out of the five gross elements — *prithvi, ap, tejas, vayu,* and *akasha*.[20] All the substances which are used for medicinal purposes are, without exception, composed of these five gross elements. Even the *indriya* or the sensory organ has within it the five elements, only it has in it a particular element in greater proportion, e.g. nose has *prithvi* element in it in a very great proportion, and the other four elements in relatively small proportions.[21] The five types of gross bodies are referred to as *akasiya*

The Hindoos have been long in possession of one of the most beautiful and useful inventions in agriculture. This is the Drill Plough. This instrument has been in use from the remotest times in India. I never however observed it in Malabar, as it is not required in rice cultivation in which its advantages have been superseded by transplanting. The system of transplanting is only in fact another method of obtaining the same objects as by Drill Husbandry. It would be but just to adduce this, as another proof of the ingenuity of this people and of their successful attention to this branch of labour. They have different kinds of ploughs, both drill and common, adapted to different sorts of seed, and soils.

They have a variety of implements for husbandry purposes, some of which have only been introduced into England in the course of our recent improvements. They clean their fields both by hoeing and hand weeding; they have weeding ploughs, which root out and extirpate the weeds. A roller would be useless on rice grounds which are always wet, and frequently an equal mixture of water and mud. The place of the roller is supplied by an instrument which levels or smooths the ground, without turning on an axis. They have also Mallets for breaking clods, the usual assortment of Hoes, Harrows and Rakes.

— DHARAMPAL.

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dravya, vayaviya dravya, taijasa dravya, apya dravya and *parthiva dravya*.[22] In the Susrutha Samhita, there is a clear exposition of the way in which the five elements constitute the human body (*sarira*) from its very inception.[23]

The origin of the Ayurveda is considered to be divine and is traced to *Svayambhu* or *Brahma*.[24] A detailed discussion about this may not be necessary in this short account. Of particular significance are the eight divisions or limbs (*astangas*) of Ayurveda. They are : (i) *salya* (surgery) ; (ii) *salakya* ; (iii) *kaya-cikitsa* (internal medicine) ; (iv) *ghuta-vidya* (demonology) ; (v) *kaumara bhritya* (pediatrics) ; (vi) *aganda* (toxicology) ; (vii) *rasa-yana* (rejuvenation composition) ; and (viii) *vajikarana* (virilification).[25]

The two most important classical texts of Ayurveda are the *Charaka Samhita* and the *Susruta Samhita*. In the former, importance is given to internal medicine and in the later surgery enjoys a special position. It should be noted that medicine and surgery were in vogue together, although a particular school emphasised either surgery or medicine. Indian surgery was both an art and a science and the Indian surgeon had attained a high degree of perfection in surgery.

The doctrine of *tridhatus* or *tridosas* is central diagnosis as well as the treatment of diseases according to Ayurveda. The orderly functions as well as the morbid and pathological states of the body are explained in terms of the three principal factors — *vata, pitta* and *kapha*. They are referred to as *tridhatus* (fundamental supporting factors) when they are in their normal states, supporting the bodily functions. They are called *tridosas* or the vitiating agencies, if they are deranged and are thus in a state of imbalance. Though *rakta* (blood) is not included as the fourth factor of fundamental significance, Ayurveda recognises the role of *rakta* along with the *tridhatus* in the maintenance of the bodily function. The *tridhatus* are also recognised in terms of the five elements thus : *akasa+vayu = vata* ; *agni = pitta* and *ap+prthvi = kapha*.

The *tridosas* are held to be all pervasive in the body. Nevertheless, there is a certain area as cardinal seat for each of them. They are below the umbilicus, the region between the umbilicus and the heart, and that above the heart are respectively the seats of *vata, pitta* and *kapha*.[26] Further, it is stated that the natural potentional of each of them takes on maximum effect at certain periods during the span of life, the day, the night and also during the processes of digestion. Generally, *vata*, is predominant towards the close, *pitta* during the middle and *kapha* at the beginning. The congenital state is also an important factor governing the harmony among the *tridhatus* and in this sense there will be different *prakritis* (temperament or personality), the basis for which is already laid in the embryo. The concept of *tridosas* is aptly summed up as follows : "It will be safe to assume, for the sake of clarity and proper comprehension, that the *tridosas*, viz. *vata, pitta* and *kapha*, represent a grouping of multinomous events which take place in the living body, under three broad-based headings, represents the concepts of *samanya*, while the *visesas* are represented by the innumerable details under each samanya group . . ."[27]

Each of the *tridosas* is recognized as of five kinds : *vata* : *prana* (governing respiration), *udana* (for uttering sounds and speaking), *samana* (for separating the digested juice), *vyana* (carrying the fluid including blood to all parts of the body) and *apana* (expelling faeces, urine etc.) ; *pitta* :— *pacaka* (aids digestion and imparts heat), *ranjaka* (imparts redness to the chyle which ultimately becomes blood), *sadhaka* (increases the brain power), *alocaka* (aids vision) and *bhrajaka* (improves complexion) ; *kapha* :— *kledaka* (moistens food), *avalambaka* (imparts energy and strength), *bodhaka* (enables tasting), *tarpaka*

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(governs the functioning of eye and other sensory organs) and *slesmaka* (acts as a lubricant).

According to Ayurveda, every substance — animal, vegetable or mineral — is a repository of five properties viz. *rasa, guna, virya, vipaka* and *prabhava*. Everything including the human body as well as its requirements is a *dravya*. The growth and maintenance of the body and setting right the derangement of bodily functions are thought of in terms of bhautika principles. *Dravya* or substance is the substratum for *guna* (attributes) and *karma* (action), and these two cannot have separate existence apart from *dravya*. The term *guna* refers to *sarirakagunas* which are found to be twenty in number as follows: *guru, laghu, sita, usna, snigdha, ruksa, manda, tiksna, sthira, sara, mrdu, kathina, visada, picchila, slaksna, ksara, sthula, suksma, sandra* and *drava*.[28] It is evident that the opposites are placed together. *Ahara* and *ausadha dravyas* (i.e. foodstuffs and drugs) are understood in terms of these *gunas*. Substances are taken in for the growth as well as the maintenance of the body taking into consideration these *gunas*.

Of the twenty *gunas* enumerated above Ayurveda seems to consider *usna* (hot) and *sita* (cold) to be the prominent ones experienced by the human body as effects. Hence, substances possessing these two *gunas* are held to be potent in their states. *Virya*, has been recognised generally of two kinds: *usna* and *sita*,[29] though there are other attributes. *Usna virya* causes giddiness (*bhramana*), thirst, bodily exhaustion, sweating, etc. but is effective against *vata* and *kapha*. *Sita virya* is causative of cheerfulness, sustenance as well as strength, and is effective against the diseased states of *rakta* and *pitta*.

Vipaka may be understood as the biochemical processing of food while *prabhava* is the overall effect beyond perception. The Ayurvedic concept, *vipaka* is ineed scientific. The theoretical basis for the way in which the food gets digested and assimilated into the body is the doctrine of the *panchabhutas*. The body is composed of the five *bhutas* and the food-stuffs are in turn, regarded as comprising of five *bhutas*, of course in different proportions. The food, as a result of the bio-chemical transformation in the body, gets converted into the rasas viz. *madhura* (sweet), *amla* (sour), and *katu* (acid). The agency which brings about this transformation is referred to as *jatharagni*. The word *Jatharagni* means 'fire in the stomach'. However, it seems to connote a wealth of meaning inclusive of all digestive processes in the stomach as well as in the intestines. . . .

Rasas, according to Ayurveda are principally six in number — *malhura, amla, lavana, tikta, katu* and *kasaya*.[30] Each rasa is regarded as being composed of two *bhutas* as follows: *prthvi* cum *ap madhura*; *tejas* cum *prthvi amla*; *ap* cum *tejas lavana*; *akasa* cum *vayu tikta, tejas* cum *vayu katu*; and *prthvi* cum *vayu kasaya*.[31] It should be noted that each of the six *rasas* is recognised by the taste and such other simple qualities and it should not be understood that an attempt was made to divide them along those lines. Further the corresponding two *bhutas* alone do not, it is stated, constitute a particular *rasa*, only the two are said to be predominant in it. There is a detailed account of the properties and effects of each of the *rasas* in the Ayurvedic classics. Their knowledge is considered essential in therapeutics. The first three rasas are regarded as affective against *vata, medhura, tikta* and *kasaya* against *pitta* and *katu* and *kasya* against *kapha*.[32] The classics have given also a list of substances rich in these *rasas*.

In the Ayurvedic parlance, the chyle is also rasa which is white and sweet, i.e. nutritive fluid in a refined state. The food taken in is rendered into *rasa* by *vipaka* with the help of *jatharagni* as stated before. The food from the mouth according to the Ayurvedic texts,

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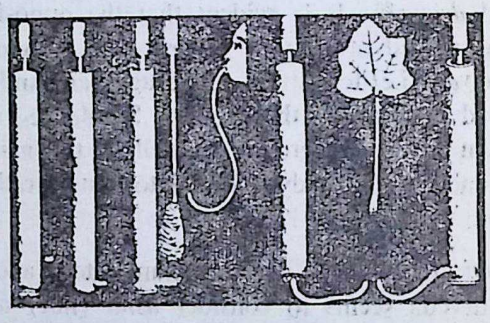
enters the *amasaya* (corresponding to stomach) and passes through *grahani* (duodenum) into *pakvasaya* (corresponding to the small intestines). After digestion and bodily absorption of the nutritive fluid, the waste products (*mala*) get into *malasaya* (the large intestines). *Jatharagni* brings about the disintegration of complex substances into simple and assimilable ones. The word *agni* is significant. It actually cooks (*paka*) and cooks specially (*vipaka*) the food for absorption by the bodily tissues. Further, *pitta* corresponding to bile and its associates is *agni* in content and hence is one of the maln agencies for bringing about *paka* of the food.

The chyle or *rasa,* in its sojourn in the body, gets transformed into *rakto* blood), *mamsa* (muscle), *medas* (fat), *asthi* (bone), *majja* (marrow) and *sukra* (semen) in the order stated.[33] The *rasa* and the six mentioned above are referred to as *saptadhatus* which maintain the body. *Rasadhatu* nourishes the blood, refreshes as well as preserves the body; *raksadhatu* is responsible for tactile sensation, contributes sturdiness and produces sweat; *asthi* supports the body and gives form to it; *majja* fills up the bones and nourishes; *sukra* gives strength to the body and creates sense of fondness.[34] At each stage of the above transformation the causative agent is called *dhatv-agni*. Thus there are seven *dhatv-agnis*.

Each *dhatu* is stated to have three manifestations viz. *sthula* (the gross) *suksma* (the fire) and *kitta* (refuse). The first is in the nature of the concerned *dhatu* and the second possesses potentially the character of the subsequent *dhtau*. *Dhatvagni* produces *prasada* and *kitta*.

According to Ayurveda, the principal seat of *rasa* is the heart.[35] The *rasa* proceeds through 24 tubular vessels called *dhamnis,* the motivatini agent being *vyanavayu*. In Ayurvedic terms, the channels which carry bodily fluid including blood fall under three main heads, viz., *dhamasi, srotas* and *sira*.[36] *Dhamanis* pulsate; *siras* are vessels or as they branch out, small vessels and generally do not pulsate. They lie parallel to the *dhamanis*, srotas are stated to be in between smaller *dhamanis* and *siras*. According to Ayurveda, the circulation of the *rasa* takes place continuously from the beginning of life to its end.

Mention has been made already of the importance given to surgery in the *Susruta Samhita*. Susruta describes surgery (*sastrakarma*) under eight heads: *chedya* (excision), *lekhya* (sacrification), *vedhya* (puncture wing), *esya* (exploration), *aharya* (extraction), *visravya* (evacuation) and *sivya* (suturing).[37] The surgical instruments described include hundred and one varieties of blunt instruments and twenty kinds of sharp instruments, such as forceps, tongs, scalpels, catheters, bougies, trocare, syringes, speculums, needles, saws, scissors, lances, hooks, and probes.[38] A



Bamboo syringt for the Lumbar region (no. 1). syringe for the ilimentary canal (no. 2), hollow lotus stem to insufflate air or water into the intestines (no. 4), bamboo squirt for injecting medicaments into the urethra (nos. 5, 7) and a leaf of Jatropha curcas.

number of them resembled the mouths of the beaks of birds, beasts or some other types of animals. Details are given of how they should be made from metals, of their dimensions, handles, etc.[39] It would appear that even as early as the sixth or the seventh century B.C., the Indian surgeons had attained high proficiency in such surgical procedures as excising, incising, sacrifying, puncturing, etc.[40] Susruta gives a clear account of cataract — crouching with which even the surgeons of

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ancient Greece and Egypt were not familiar.[41] The surgical treatment for curing an affection of the eyelid was well-known to the Indian surgeons.[42] They were also experienced in cranitotomy[43] and anal fistula operation,[44] bestowing careful attention to pre and post-operative treatments.[45] The Indian surgeons were aware of how the blood vessels should be ligated and cautery was often used. They laid stress on practical training to attain proficiency in surgery. Incisions were practised on fruits, scarification on stretched skins of deer, goat or sheep with the hair still on them, puncturing on distended bags, venesection on blood vessels of dead cattle or the hollow stalks of lotus plants, cauterization on meats, suturing on thick cloth and so on. The marrow of jack fruits and similar types of pulps and the teeth of dead animals provided the practising ground for extraction.[46] The suturing material employed generally was made from flax, hemp and bark fibres.[47] D. Guthrie rightly observes: "It was in surgery above all that the ancient Hindus excelled. Susruta described more than a hundred instruments. This was their greatest contribution to the art of healing and the work was bold and distinctive. It is not unlikely, though difficult to prove that some of it was of Greek origin. Some, indeed state that the Greeks drew much of their knowledge from the Hindus."[48] As Neuberger says, "The outstanding feats of ancient Indian surgery related to laparotomy, lithotomy and plastic surgery and plastic operations."[49] *Susruta Samhita* is regarded as the earliest document which gives a detailed account of rhinoplasty.[50] Another feat related to the joining of the lips of the wound by causing them to be bitten by ants and then cutting off the body of the ants, leaving behind the mandibles which would clamp the wound. The Arabs adopted this method later.[51]

Indian medical knowledge and surgical practices influenced, in no small way, those in Greece and Arabia. The Hippocratic treatise, *On Breath,* deals in much the same way with its pneumatic system as we find in the Indian concept of *vayu* or *prana.* Plato in his *Timaeos,* strangely enough, discusses pathology in almost the same manner as the doctrine of the *tridosa.* J. Filiozat says: India may very well have influenced the Hippocratic Collection and *Timaeos,* particularly, since Plato failed to mention his sources and since, moreover, his doctrine is closer to the Indian than to that of any contemporary Greek school. The influence of Indian ideas on certain aspects of Greek medicine during Plato's time is further supported by the mention of Indian medicaments, including pepper, in the *Diseases of Women,* part of the Hippocratic Collection. Indian medical knowledge must have seeped through the Parthian empire, then the overlord of parts of India and Greece alike, along the trade routes described by Strabo and Pliny.[52] The Roman Celsus (c. 1st cent. A.D.) gave a graphic account in his medical works, of lithotomy which was practised in India much earlier. Galen (131-201 A.D.) of Pergamum who spent most of his life in Rome makes no secret of his borrowing from the Indian sources, material relating to ointment for the eyes and the Indian plaster.[53] It is well-known that the Indian herbals were sought after in the Roman world.

Later in Arabia the Indian medical classics which were translated into Arabic, were held in high esteem. The Absassid Caliphs gave great encouragement to the translation of Indian medical texts. It is reported that Khalid, the Vazir of the Caliph al-Mansur, was the son of the chief priest of a Buddhist monastery in Balkh. The chief priest was called a Barmak. When Balkh was conquered by the Caliphs, Khalid's mother was also captured and the son was converted to Islam. He became the founder of the Barmaki family. It is recognised that the Barmaki family was responsible to a great extent for introducing Indian medicine, arithmetic and astronomy into Arabia. Under its direction, the medical, pharmacological and toxicological texts in

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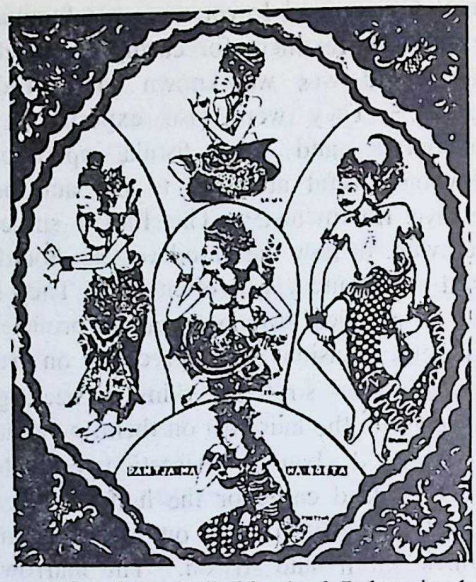
Sanskrit were among the Indian scientific texts which were rendered into Arabic.[54] Later, al-Razi or Rhazes (865-925 A.D.), incorporated the Indian medical knowledge in his comprehensive book known to mediaeval Europe as *Liber continess* (*Kitab alhawi*). The Latin translation by Moses Farachi (c. 13th cent. A.D.) became a standard work.[55]

Physical Concepts

The Indian physical concepts — both orthodox and heterodox — in their origin and ramification have been an integral part of the Indian religio-philosophical systems. The Indian thinkers believed that special knowledge as contained in different sciences was relatively real and gave only a glimpse of the Absolute. Real knowledge, they thought, was necessary to realise the Absolute. Obviously, towards this end they speculated on what may be called the inter-relatedness of things and the thought-processes associated with them.

In the history of the evolution of physical ideas, the Indian Vaisesika system deserves special mention. This system, which is supposed to have been propounded by a sage called Kanada, Kanabhuj or Kanabhaksa, (which means one who eats particle or grain indicating probably the atomic particles, for he enunciated an atomic theory), even in its sutra form seems to be very old, probably pre-Buddhistic.[56] In ten chapters, the Vaisesika sutras deal with a number of physical concepts, such as those concerning substance, the five elements, motion, attributes, space, time and atomism. The point worthy of note is that the system had assumed a definite shape by about the sixth century B.C. when even the pre-Socratic thinkers were gradually generating their views on the physical world. There is considerable resemblance between the ideas contained in a cryptic form in the Vaisesika sutras and those later propounded by some of the leading Greek thinkers including Aristotle. The concepts of substance,



A painting from Bali Island of Indonesia depicting the Panchamahabhuta or the five gross elements which form the body.

element-theory of matter and the atomism are cases in point. It is not unlikely that the Vaisesika school with its systematic formulations might have attracted and stimulated the attention of like-minded people from far and wide including the Greek thinkers.[57]

Of particular interest are the Indian doctrine of five elements and the atomism. Upanishadic in origin, the former known as the *panchabhuta* theory, was an ingenious formulation to account for the apparently un-ordered, diverse world of matter and attributes. From its simple beginnings in the *Rig Veda,* where primeval water is recognized as the first element,[58] the five-fold character of the doctrine emerged out in a coherent way in the Upanishads, like the *Chandogya,*[59] *Taittiriya*[60] and *Maitri.*[61] *The Panchabhutas* are *prithvi, ap, tejas, vayu,* and *akasa.* These may, for purposes of understanding, be designated as earth, water, fire, air and a non-material ubiquitous substance. But it is essential to note that the five elements have wider connotation and significance than the familiar earth, water, etc. Each element has to be understood in relation to the other four. In other words, the doctrine of the five elements

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should be viewed in its totality. Gradually the *panchabhuta* theory became an integrated component of the orthodox systems particularly the Samkhya, Nyaya and the Vaisesika. The Jain, Buddhist and the Caravaka schools also were concerned with the elements in one way or the other. In the Samkhya system, associated with the gross five elements and the five corresponding *tanmatras* which seem to have the characteristics of both mind and matter. They appear to be the finest states of the elements. The Vaisesika and the Nyaya deal rather elaborately with the five elements and their attributes. In an elaborate way all the knowledge and phenomenal objects are categorized in terms of these elements.

In the history of scientific ideas what is more important is the way in which the *panchabhuttas* are regarded as a part of the Nyaya-Vaisesika conception of substance. In the history of science the conception of substance is very important. Even to this day modern physics has not been able to steer clear of the conceptual inadequacies concerning substances. A. S. Eddington rightly says : "In the scientific world the conception of substance is wholly lacking, and that which most nearly replaces it viz. electric charge, is not exalted as a star performer above the other entities of physics. For this reason, the scientific world often shocks us by its appearance of unreality."[62] As the scientific world is admittedly inclusive of the 'observables and the associated casual mechanism, the (subjective) 'unobservables which, to be sure, are effective participants in the observational procedure, viz. the complex involving the notion of 'I', mind, senses and nerve impulses, the conception of substance, of necessity, is to be an intrinsic integration of all the conceivable elements of the observational procedure. The Indian Vaisesika and Nyaya schools have evolved even at an early period of history a conception of substance by such an integration. The substance or *dravya* is generically conceived in terms of the five elements, space, time, mind and the self.[63] This seems to point to a possible solution of the intriguing incoherence in the modern scientific view of substance. Another aspect which deserves mention in this connection is that thinkers in ancient Greece and mediaeval Europe attempted in no small way to give a coherent account of substance. Nevertheless one does not see in these attempts such an integrated view as that of the Nyaya-Vaisesika, which included the material, the non-material, the senses, the activator and the knower, all in the most rational way.

Another rational explanation of the basic stuff of the gross world relates to the atomism as developed by the Nyaya-Vaisesika and some of the Buddhist and the Jain schools. As already mentioned, the atomic view of matter is stated succinctly in the Vaisesika Sutra, which, it would appears was historically earlier than the Greek atomism. The Greek atomism of Leucippus and Democritus has found its way into the history of science. But the Indian atomism has gone almost unnoticed by historians of science for reasons more than one, even though the atomism became one of the most favourite frames of protracted discussion among the Indian thinkers in the ancient as well as the medieavel periods. The Nyaya-Vaisesika texts,[64 65] describe in detail and in a logical way the formation of gross bodies from atoms through dyads (*dvyanuka*) and triads (*tryanuka* or *trasarenu*). The conceptual scheme is explained on the basis of the principle of casuality. Each occurrence must have a cause and the effect is absolutely a new event. However, the effect cannot exist apart from the cause ; it inheres in the latter. The atoms are the material cause for the coming into being of a dyad which is an effect. Three dyads are the cause for producing a triad which is again an effect. The atoms lose their causal function as soon as the dyad is produced and the dyads, in turn, lose their causal efficiency after the triad is brought into existence. The causal function of the triads is also exhausted with the forma-

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tion of gross bodies. The cause, thus, brings about the effect, but immediately is absorbed into the latter which now assumes the role of a cause to continue the sequence.

According to the Nyaya-Vaisesika two like atoms, unite only in the presence of another type of atoms, the latter functioning as an accessory cause. This explains conclusively the presence of different qualities in a single substance. Besides there is also an account of structural arrangement (*vyuha*) of the dyads in a triad — a concept that the quality of a substance owes its origin to the spatial placement of the constituents. Such a profound concept, which can bear scrutiny even from the modern chemical point of view, is not to be found in the Greek atomism.

In other ways the Greek atomism differs from Indian atomism. The Greek atomists hold that atoms and void constitute the universe and that atoms are in perpetual motion. Further, atoms are considered to be homogeneous by the Greek atomists while they are reckored as heterogeneous and principally of four types, each type having different attributes. The Vaisesika considers free atoms at the time of creation as being in motion. While the Greek atomists admitted void as a necessary concomitance of postulation of discreet, minute units of matter, the Vaisesika thinks of a *dravya* or substance viz. *akasa* — which is of unlimited magnitude and with which all finite substances are presumed to be in direct contact. *Akasa* stands on a different footing from space in this respect.

In the West, the atomic views of the pre-Socratic thinkers found an able exponent in Lucretius in the first century B.C. and later appear to recede to the background for over 1600 years, for only in the seventeenth century A.D. Gassendi, Boyle, Newton, Huygens and Voltaire revived them with certain modifications, of course, in a speculative way.

In India, the Vaisesika atomism found a number of exponents for over two thousand years, as a plausible process of thinking to find a solution to the problem of matter. Though sometimes bordering on polemics atomism continued to attract into its fold the intellectuals of the time either as adherents or as opponents over a long period, while atomism in the West was lying dormant for a considerable period.

Now we should mention yet another Indian physical concept which has considerable relevance to the history of science. This is the theory of impetus as developed by the followers of the Vaisesika school.[66] The question relating to the continued motion of a body was a fascinating one and demanded an explanation. According to the Vaisesika, when the body experiences the first unit of its motion, a quality of impetus (*vega*) is possessed by it; and on account of it the body continues to move in the same direction. The impetus can produce the effect to the same extent and in the same direction as the cause by which it is itself produced. However, when the moving body comes into contact with an obstacle which would neutralise the quality of impetus, the body comes to rest. If, instead, the obstacle cannot neutralise the quality of impetus in full, the motion continues of course with decreased strength. The Vaisesika had dealt with in a rational way the motion of bodses like arrow, javelin and pestle, and described the relation between the extent of motion and the effort brought into play. The roots of the impetus theory, which was developed in all its intricacies at a later period, are to be found in the *Padartha-dharma-sangraha* by *Prasastapada* (c. 5th cent. A.D.) and *Vyomavati* by Vyomasivacharya (c. 7th cent. A.D.).

In the West, however, it was not before the fourteenth century A.D. that we come across a theory of impetus to describe continued motion of a projectile. Till then the Aristotelian view about the motion of a projectile in terms of the projector transferring to the immediate layer of air (medium) the 'power' to thrust the projectile, the layer of air trans-

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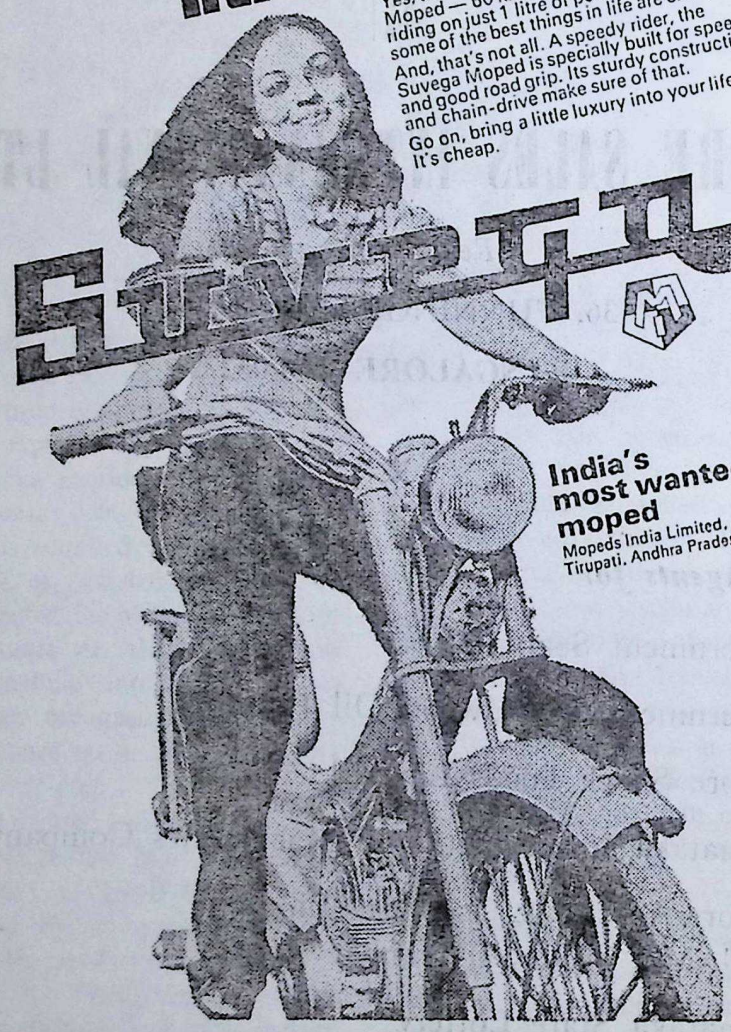

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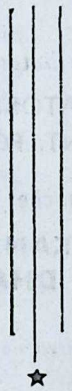

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ferring its impulse to the next layer of air and so forth, held the field. Though in the sixth century A.D. John Philoponos of Alexandria did not concur with the Aristotelian view and suggested instead that the projector imparted a motive power to the projectile itself, he did not develop the theory in all its details and in such a causal manner as the followers of the Vaisesika system did earlier. In the fourteenth century A.D. as a result of the efforts of Thomas Bradwardine, Magsster Claius, William of Ockham, Nicholas of Autrecourt and finally Jean Buridan, a mathematical understanding of the motion of a projectile in terms of the motive power impressed on to the projectile by the agent which sets in motion became a possibility leading to the enunciation of the impetus theory.[67] Of course, the Vaisesika theory of impetus did not proceed along mathematical lines. Even then it is a distinct forerunner of what was developed later in the Hest.

Alchemy

In the history of human thought and practices alchemy has doubtless its claim for special recognition. In its twin objectives, viz., the transmutation of base metals into gold or silver and the preparation of the elixir of life to attain immortality, alchemy attracted the attention of the people of almost all the culture-areas indeed for over two thousand years in the ancient and mediaeval periods. In the twilight of history alchemy may appear as ludicrous and fantastic, but few could disbelieve that what happened in the dim past for over two thousand years laid the foundations for iatro-chemistry (which appeared in the West in the fifteenth century A.D.). It can be said that alchemy in India evolved itself into iatro-chemical practices much earlier, probably in the 11th and 12th centuries A.D. This aspect will be considered later.

It would seem that alchemy in its twin aspects made its appearance in India by about the sixth or seventh century A.D. The Sanskrit equivalent of the term alchemy is *rasa-vidya* and that of the alchemist *rasa-siddha*. The word *rasa* as used in the alchemical literature means generally mercury which, together with sulphur and mica, is central to the whole of Indian chemical thought. The Indian alchemical ideas seem to have grown around male-female symbolism in an indigenous smagery. Mercury is regarded as Siva's principle and sulphur that of his consort.[68] There are in the chemical texts, passages which speak of instiation and ritual practices similar to those found in Tantric texts. There is ample evidence to believe that alchemy was adopted possibly as a mystic cult by certain sections of Tantrics in India. As in the West, mystical methods, astrology and allegory influenced not inconsiderably the alchemical ideas and practices in India.

The beginnings of Indian alchemy are obscure. Though ideas of rejuvenation and methods of bodily treatment to live for a long time in youthful state are to be found in the classical texts of Ayurveda,[69] the alchemical ideas characterised by the twin aspects and esoteric ways based on mercury and male-female symbolism, might have had its roots elsewhere. It is not unlikely that the Indian alchemy obtained its seed ideas possibly from the southern regions of China where similar type of alchemical thought and practices were in vogue much earlier. However, it should be emphasised that in a century or two, the followers of alchemy in India formulated their practices into a methodical knowledge, characteristically Indian. The result was that alchemy became to be recognised as *Rasasastra* and even *Rasevaradarsana*. The *Rasasastra* texts are noted for their presentation of a wide variety of alchemical knowledge possessed by the Indian *rasavadins*, including the *maha-rasas, uparasas, navaratnas, dhatus*[70] and a number of medicinal plants and substance used in alchemical preparations in general and the *elixir of life* in particular. The Indian alchemists were skilled in performing a num-

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Lord Brahma imparts the secrets of Panjiva or psychosomatic medicine to Durga and Kalika, Lord Brahma holds a Londer or palmleaf manuscript in his hand. The painting is according to the Balinese tradition of Indonesia.

ber of purificatory processes in order to remove the deleterious effects of metals. They had evolved many apparatus for this purpose and some of them were of a complicated type. In them they used to prepare alchemical compositions of far-reaching effects.

The role of Indian alchemy in influencing the alchemical ideas in Arabia and subsequently in the West is still to be understood. The possibility of interaction between Arabian alchemy and Indian alchemy in the early mediaeval period cannot be ruled out, even though evidence to this effect, as now known, is scanty. It is significant that some of the purification processes and substances of alchemical significance are common to both Arabic and Indian alchemy. In this connection it is interesting to note that there are a number of alchemical texts in the Tamil language and probably a careful study of them will be of value. For, one of the reputed alchemists of Tamilnadu by name Ramadevar says in one of his works that he visited Arabia, assumed the name of Yakub [71] and taught alchemy there. The Tamilian alchemy has as its central theme the preparation of what is known as *muppu* (generally recognised as the union of three salts) which is in the nature of the Philosopher's Stone — a concept which appeared in Europe much later. In the fifteenth century A.D., Paracelsus in Rome gave a new meaning and direction to alchemy. Instead of the two fundamental alchemical principles — mercury and sulphur Paracelsus enunciated three — including salt, mercury, sulphur and salt constituted the *tria prima* of Paracelsus.[72] Salt is recognised to be of prime importance in Tamilian alchemy which also accords place to mercury and sulphur in its scheme. Perhaps protracted studies in this direction may throw ample light on this aspect. In the history of movement of alchemical ideas, this link may be of great interest.

However, it seems to be fairly certain that the use of alchemy for bringing succour to the disease-afflicted humanity was recognised in India much earlier than the iatro-chemists of the West led by Paracelsus. Paracelsus thought that the human body was to be recognised as a chemical system composed of mercury, sulphur and salt, and a derangement among them would give rise to pathological states. The exposition of Paracelsus led eventually to the use of mineral medicines more and more. According to Paracelsus, alchemy was to engage itself in the noble task of transforming the naturally occurring minerals into products which would be beneficial to humanity. It is interesting to note that mineral medicines using mercury, sulphur and salt were in use in India even in the eleventh or the twelfth century A.D. The reason is not far to seek. Alchemy in India was concerned more with life-prolonging compositions than with transmutation of base metals into noble ones.

Chemical Practices

It is now known that the craftsmen of the Harappa civilization had an intimate know-

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ledge of the processing and properties of the naturally occurring minerals and were well-versed in the art of pottery-making and metal-woking. E. Mackay is of the view that the glazed pottery found at Mohenjo-daro was probably the earliest specimen.[73] It is interesting to note that the practice of glazing pottery appeared in Mesopotamia about 1500 years later than in the Harappa civilization. The Harappan metal smiths knew the technique of making beads, soldering, sheet-making, rivetting, coiling and *cire perdue* casting (wax metal-casting Process). There was then a flourishing trade in metals and metallic ores between India and neighbouring countries like Afghanistan, Persia and Mesopotamia.

The advent of iron technology in India is of special significance. It is generally believed that Asia Minor or the Caucassus was the region where probably the first smelting operations of iron were carried out and the Hittites knew the smelting of iron between 1800-1200 B.C. By about 1000 B.C. there was extensive use of iron in the Near East even though it could not replace copper and bronze which had established themselves as metals in the service of man. Possibly, the Indian iron metal-workers might have become familiar with the iron metallurgical practices of the Near East and adopted them so as to suit the local conditions and the nature of the indigenous ore. But, historically of great significance is the fact that even though the iron-smelting operations were just in vogue in India by about 1000-800 B.C., in the course of four to five centuries the Indian iron and steel objects earned the admiration of the people in other parts of the then known world. The Greek histoiran Herodotus (6th cent. B.C.) indicates that the Indians in the Persian army used arrows tipped with iron. Ktesias (5th cent. B.C.) speaks of two swords of Indian steel presented to him in the Persian Court. It has been recorded that in the gifts which Alexander the Great received from Porus of Taxila (320 B.C.) were thirty pounds of steel. Later, the Indian iron and steel had become very famous in Rome for fashioning them into fancy cutleries and armours.[74]

It must, however, be mentioned that there is practically no recorded information of value to the understanding as well as the evaluation of the metallurgical practices of India. Nevertheless the historic vestiges like the iron Pillar at Delhi and the copper statue of the Buddha found in Sultanganj in Bihar (now in the Birmingham Museum in England) bear eloquent testimony to the metallurgical practices in the Classical Age of India. The Iron Pillar has a height of 24′ (with 1′ 8″ below ground), its diameter diminishes from 16.4″, below to 12.05″ above. The specific gravity of the metal is over 7.6 and the Pillar weighs more than six tons. It is made of wrought or malleable iron (99.72%) and is still without any signs of rust on it even though it is about 1500 years old.[75] As V. Ball says : "It is not many years since the production of such a pillar would be an impossibility in the largest foundries of the world, and even now there are comparatively few places where a similar mass of metals could be turned out."[76] In addition to this Pillar, a colossal iron pillar of a later date (about 12th cent. A.D.), in two pieces has been found at Dhar in Malwa region.

The huge statue of the Buddha — about seven feet six inches in height and nearly a ton in weight — probably belonging to the fifth century A.D. has been cast in two layers, the outer-layer by the *cire perdue* process and the inner layer in segments on a mould composed of sand, clay, charcoal and paddy husk using iron bands for holding the segments together.[77]

Apart from the excellent metallurgical skill for which India was well-known in the ancient period, the chemical knowledge which the Indians possessed in respect of the use of alkalis, acids and salts, preparation of cosmetics and perfumes, pyrotechnics and the like was undoubtedly at a high level. However, the chemical practices remained more as useful

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arts than as branches of a developing chemical knowledge.

The foregoing is a brief sketch of some of the contributions made by India in the perspective of history. As stated in the beginning, more studies are necessary to understand the important role played by India in the development of scientific ideas and practices in the ancient and mediaeval periods. Happily, in over hundred centres of learning in India the source materials for such studies are available.

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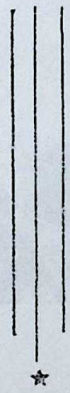

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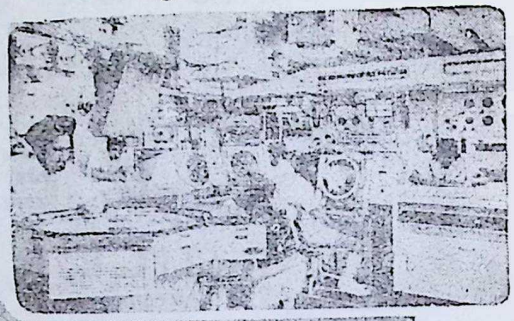

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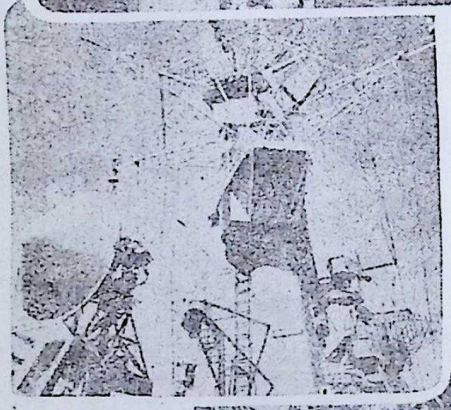

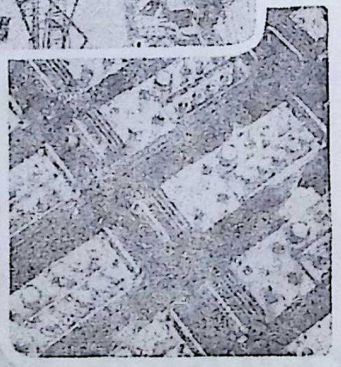

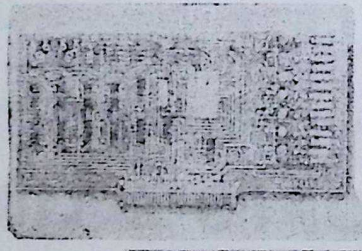

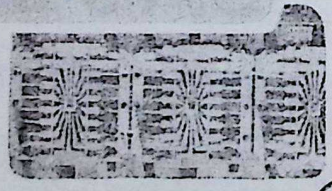

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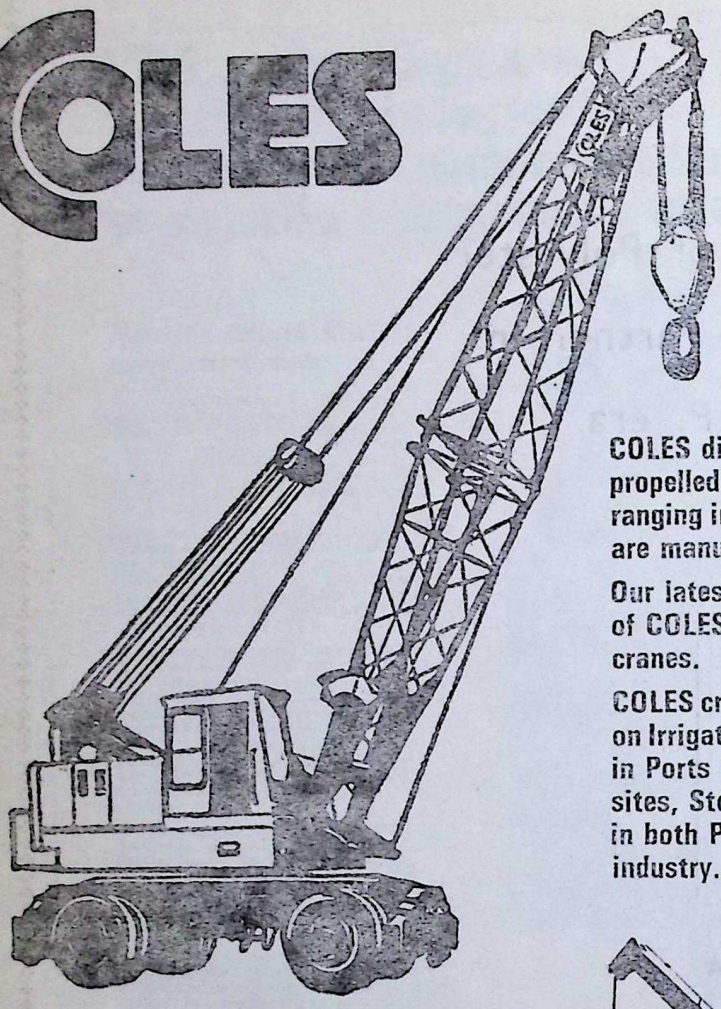

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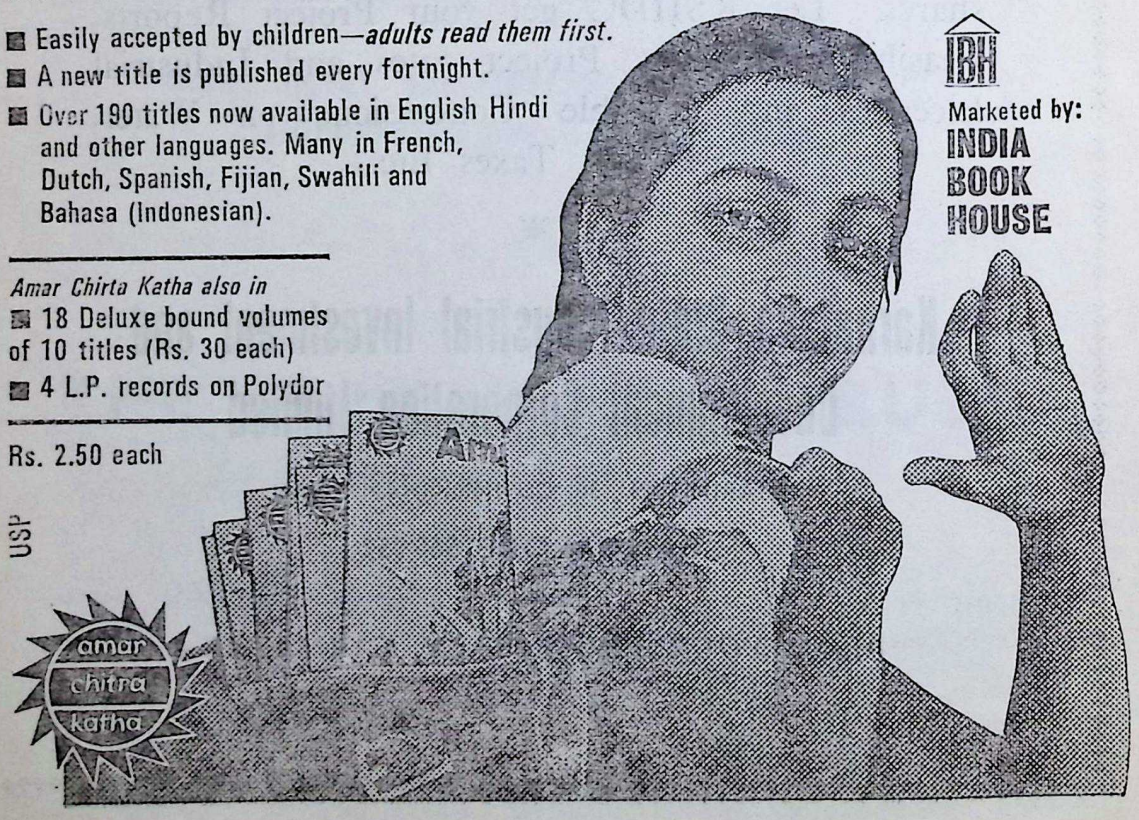

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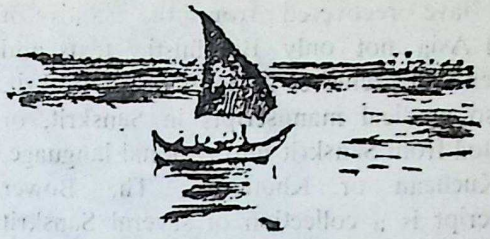
The Expansion of Indian Medicine Abroad

JEAN FILLIOZAT

AMONG the great civilisations in antiquity only three have developed full systems of representation of physiology and pathology: Greece, India and China. There were also very rich medical work, in Ancient Egypt and Ancient Mesopotamia. But, according to the numerous documents we have now recovered, the medicine in these countries was chiefly practical and we are not aware of a great development of rational attempts to understand the functions of the body and the causes of diseases.

The Chinese have elaborated an original system of medicine of their own. Greeks and Indians have also established original medical theories. These theories are sometimes very near to each other. For example, we find both in the Hippocratic Collection and in the Ayurvedic treatises, the idea of breath (*pneuma* in Greek, and *prana* in Sanskrit) pervading throughout the body in order to produce all movements and changes and also being a form of the wind in nature. The cosmic wind is also considered as the agent of all movements and changes in the sky and on the earth. This theory on the Greek side is emphasised in the treatise "On the Winds" in the Hippocratic Collection. There are also elsewhere in the Greek medical literature similar views on the *pneuma*. In India the various *pranas* circulating in the body are already known in the *Atharva Veda*.



We cannot decide if Greeks and Indians conceived independently similar theories or if some communication of the old Vedic conception of *prana* had been received in the Hellenic countries from India.

Another example is the similarity of a general theory explained in Plato's *Timaeus* with the famous *tridosa* theory of classical Ayurveda. Conceptions referred to by Plato, without any indication of origin, are isolated in the Greek tradition. Health rests upon correct association between three elements: *pneuma* which represents the wind, *chole*, the gall, which represents the fire and *phlegma* which is a form of water. These respectively correspond to *prana*, *pitta* and *kapha* or *slesma*, the *tridosa* of the Sanskrit tradition. As these *dosas*, and especially the association between the gall and the fire are already known in Vedic literature, the *tridosa* theory cannot have been borrowed in India from Plato. On the contrary, as during the Persian domination on Greek Asian countries and on a part of India, scientific intercourses have been easy, an influence of the Ayurvedic theories on those described by Plato is quite probable.

Anyway we have several direct references in the Hippocratic Collection to the borrowing of some Indian drugs and Indian medical formulas in Greece.

In the period of the expansion of India toward Central Asia and China, and toward Indo-China and Indonesia beyond the seas, Indian Ayurvedic medicine has been one of the main items of export, along with astronomy, religions and arts.

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We have recovered from the sands of Central Asia not only Buddhistic texts and documents of archieves in Sanskrit, or Prakrit, but also medical manuscripts in Sanskrit, or translated from Sanskrit into regional language, like Kuchean or Khotanese. The Bower Manuscript is a collection of several Sanskrit therapeutical texts. The Weber Manuscript is a translation into Kuchean of a collection of Sanskrit medical receipts. We have also a part of a bilingual manuscript of the *Yogasataka*, ascribed in India either to Nagarjuna or to Vararuci. The Sanskrit text is a summary of the *astanga* of Ayurveda and thus exactly corresponds to a text described as famous in the 7th century by the Chinese pilgrim Yi-tsing. It has been later translated into Tibetan and was still in use in Ceylon at the end of the last century.

In China, Korea and Japan the influence of Indian medicine was not important like the influence of Buddhism because other medical traditions were there already established long before the beginnings of the Buddhist propagation. Nevertheless Indian drugs were accepted, if not the doctrine. A number of drugs, together with their Indian names, have been preserved in the famous Japanese Imperial Treasury, the Shoso-In, since the 8th century.

In Cambodia, where the name of Susruta occurs in the Sanskrit epigraphy, several inscriptions give Sanskrit lists of drugs presented to temples under the king Jayavarman VII around 1200 A.D

But it is in Tibet that the Indian medicine got its greatest popularity. It has been fully adopted in this country. In the 8th century, a big work in four parts (*catustantra*, in Tibetan : *Rgyud bzhi*) titled *Amritahridaya*, is said to have been translated from Sanskrit into Tibetan. The teachings embodied in this text is ascribed to Buddha Bhaisajyaguru. The original Sanskrit is unknown and some scholars have supposed it never existed. But a number of passages are clearly literal translations of quotations from Caraka or Susruta. So, if the compilation of the work has been done in Sanskrit before the translation in Tibetan, or, if it has been done by the Tibetan translators, in both cases it is a faithful translation from the original Ayurvedic tradition.

This work has been commented upon in Tibet and translated from Tibetan into Mongolian. From Mongolia it was brought to Russia at the end of the last century and there also it got a great popularity. The Mongolian version together with a Russian translation has been partly published by Pozdnevev.

Several other Ayurvedic treatises have been translated into Tibetan and are included in the big collection of the Tibetan *Tanjur*. The first one is the *Yogasataka* already referred to. The most extensive is the *Astangahridaya* of Vagbhata together with two compendious commentaries. Indian veterinary medicine is also included in the Tibetan Tanjur, with a full translation of the *Asvayurveda* by Salihotra.

From Tibetan these works have also been translated into the Mongolian language as parts of the *Tanjur*.

On the other side, Indian medicine has been known in Persia and Arabic countries through Arabic versions or reports from Ayurvedic texts, chiefly in the initial period of the development of sciences among the Muslims. In 850 A.D. the Persian physician Ali ibn Rabbun at Tabari has written a treatise, the *Firdaus ul hikmat* in which is included detailed information about Indian medicine.

In these different ways Indian medicine has got an immense expansion throughout Asia, like other Indian sciences. We first find its influence in some Greek works of antiquity. Later it was exported throughout the Asian main'and and beyond the seas towards South-East-Asia.

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(From a Russian Book on Shakuntala)

Studies of Ancient Indian Texts in the USSR

AMONG the achievements of world culture, a notable place belongs to ancient Indian literature. Reflecting the complex ideological and emotional world of its people with great artistic inspiration and profundity, it long back crossed the borders of the country to become not only an object of interest to the specialist but also to the lay reader whom it rouses emotionally and intellectually. Indian literary works have become an integral part of world culture. One has only to recall the unprecedented influence of the *Panchatantra*, the Sanskrit collection of fables, on the fables of other countries, in particular its impact on the 11th century literature of ancient Russia or the transformation of plots from Buddhist lires into the legends of Varlaam and Ioasaf, and through the latter on the Songs of Prince Ioasaf that were popular in Russia for many centuries. "What India has already contributed to the spiritual treasure-house of mankind", wrote Academician S. F. Oldenburg, "is immortal and allows us to speak of its outstanding role in world literature."

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Thus the investigation of ancient Indian manuscripts is of great significance for the study of India. Shedding light on one of the world's oldest cultures, it also helps to comprehend more fully certain features of Russian culture. The first steps along this road were taken in Russia almost 260 years ago. As the size of this essay does not allow for a detailed description of all the works that have been produced within this period, the author will confine himself to the most essential stages in the studies of Russian and Soviet Indologists.

The First Translations

The first Russian translations of ancient Indian classics, which were as a rule re-translations from Western languages, appeared at the end of the 18th century. Though these publications are of no particular scientific value, they show the interest of Russia in Indian culture. At the time of their publication these works played an important role in acquainting the reader with some of the masterpieces of ancient Indian literature. In 1788 A.D. Petrov published his translation of the English version of the *Bhagvadgita*. A few years later the outstanding Russian writer and historian N. M. Karamzin began the publication of *Shakuntala* of Kalidasa, which he translated from German (1792-1802). Retranslations and renderings often produced on the basis of translations into other languages were typical of that period. The practice continued until the first decades of the 20th century, when the development of the Russian School of Translation made re-translation no longer necessary. Special credit should be given to a number of translations and renderings done on a high poetical level by prominent Russian poets. Mention among them should be made first of all to *Nal and* Damayanti, an extract from the *Mahabharata*, first published in Russian by the poet V. A. Zhukovsky in 1844. This work occupied a prominent place in Russian poetry. Another example of elegant literary production are the translations from *Ashvaghosa* (1913) and *Kalidasa* (1916) by the poet K. Balmont.

Role Played by Russian Indologists

Russian Indology began to make worthy contributions to world science from the very outset. Credit for many of its achievements goes to the valuable collections of manuscripts available at the Asian Museum of the Russian Academy of Sciences in St. Petersburg. Of special significance is the description of the museum's Sanskrit manuscripts which was begun by R. K. Lenz (1808-36) and continued by other Russian Indologists. Lenz is also the author of an investigation on *Lalitvistara* (1836). P. Y. Petrov (1814-75) one of the first Russian Sanskritologists, taught Sanskrit at Kazan and later at the Moscow University Author of investigations of *Ghatakarpara, Gitagovinda* and some other Indian classics, he prepared the groundwork for scientifically qualified Russian translations from Sanskrit. Beginning with 1835 he translated a number of extracts from the *Mahabharata* (relating to Nal and Savitri among others). Several translations from Sanskrit were produced in the middle of the last century by K. A. Kossovich (1815-93) : extracts from *Kathasaritsagara* by Somadeva, *Mahabharata* and *Rigveda*. He is the author of a series of investigations on ancient Indian epos.

O. Bohtlingk (1815-1905), an eminent Sanskritologist whose name is closely linked with the Russian Academy of Sciences, deserves special credit for his *Bolshoi Peterburgsky Slovar Sanskrita* (Great Petersgurg Dictionary of Sanskrit) published jointly with W. Roth in 1852-75, which among his other works has retained its scientific value to this day. O. Bohtlingk published, commented on and translated into German classical texts including *Shakuntala* by Kalidasa (1842), *Mrichhakatika* by Shudraka (1877), *Brhadaranyaka* (1899), *Chhandogya* (1884) and

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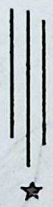

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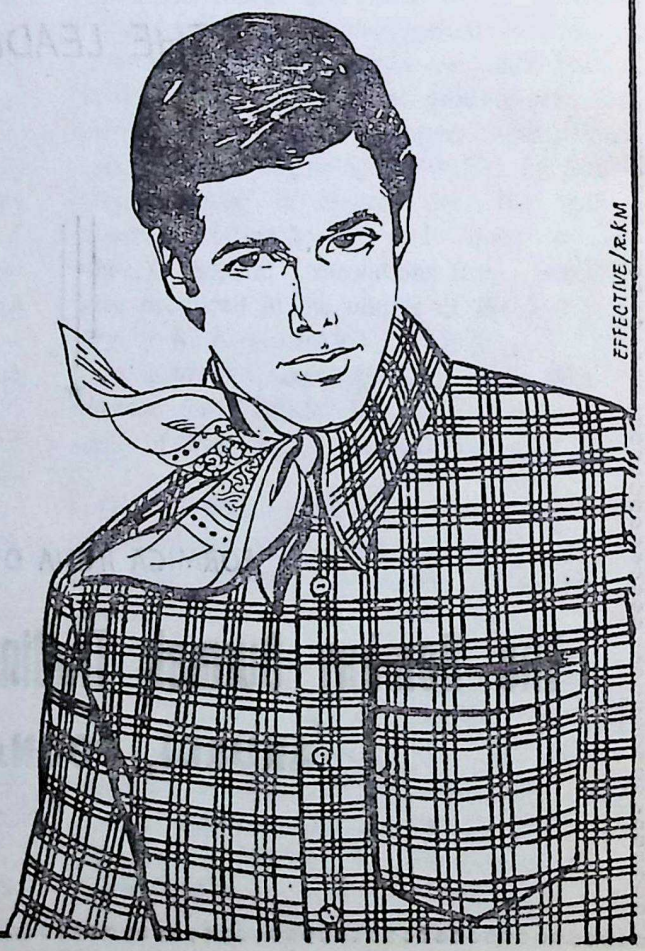

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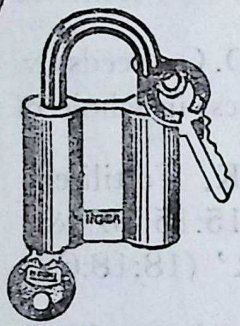

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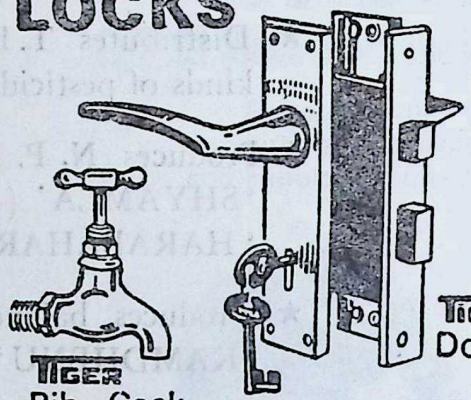

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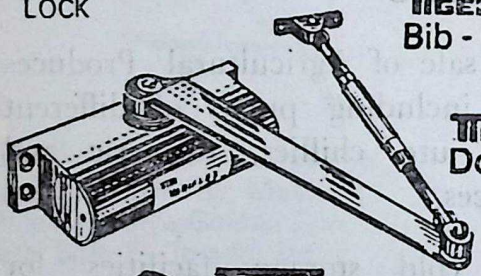

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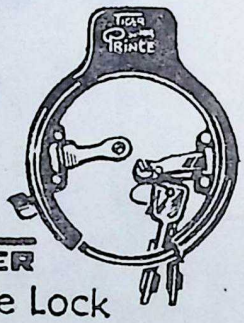

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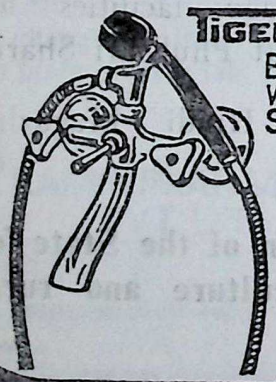

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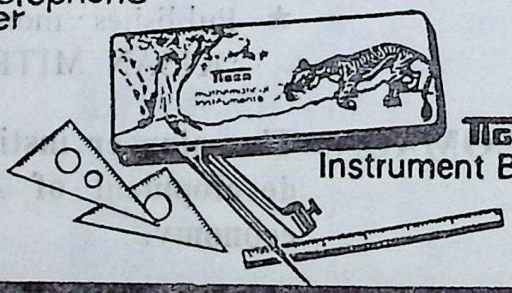

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some other Upanishads; the grammars of Bopadeva (1847) and Panini (1887) a dictionary of synonyms by Hemchandra (jointly) with Ch. Rieux, (1847), etc. He is the author of numerous textological works dealing with ancient classics (*Panchatantra, Hitopadesha*), a three-volume corpus of ancient Indian apophthegms (Second edition, 1870-73), a Sanskrit anthology which went through several editions (1845, 1877). It is difficult to find an Indologist equal to O. Bohtlingk in depth and thoroughness of philological analysis in regard to so wide a range of material. I. P. Minayev (1840-90), an outstanding Indologist of the last century, is the founder of the Russian School of Buddhology. During his travels in India he collected a significant number of manuscripts which included *Pratimoksha Sutta*, a Buddhist service book (1869), and *Mahavyutpatti* (2nd edition, 1910-11), among others which were investigated and published by the scholar. The work of I. P. Minayev was distinguished for its exceptional breadth of scientific outlook. Author of several fundamental investigations of Sanskrit and Pali texts, he was highly interested in Indian folklore. He published in 1857 a collection of such materials collected in Kumaon, studied new Indian languages and the geography and ethnography of contemporary India. Writing of the interest displayed by Russian Orientalists in India in his work *Ob izucheniyi Indiyi v russkikh universitetakh* (on the Study of India at Russian Universities) published in 1885, he stressed that "whatever its significance for world history . . . it is our task to study new India as well as old India . . ." The scientific school of I. P. Minayev produced such eminent Indologists as S. F. Oldenburg, F. I. Shcherbatsky, D. N. Kudryavsky and N. D. Mironov.

In the last decade of the 19th century and at the outset of the 20th, Russian Indology produced a number of remarkable investigations. The work of the eminent linguist F. F. Fortunatov on *Samaveda* texts (1875), an analysis of Vedic monuments by D. N. Ovsyaniko-Kulikovsky (1884, 1887), the publication of separate *sutras* by F. Knauer (1897), D. N. Kudryavsky investigated the *grihyasutras* (1898) and translated *Hitopadesha* (1908). P. G. Rittar contributed the investigation and translation of Dandin's novel *Dashkumaracharita* (1896, 1928); he is also the author of a splendid poetical translation of Kalidasa's poem *Meghaduta* (1914). N. D. Mironov made a study of Jain texts — *Dharampariksha* by Amitagati (1903) and *Nyayapravesa* the works of Dignaga (1911), and other classics — and gave much of his time to describing the manuscripts of the Asian Museum and the Russian Public Library (1914, 1918). S. D. Elmanovich produced a translation of *Manavadharmashastra* (1913). The classics of ancient literature were at that time extensively studied by V. F. Miller, M. Y. Kalinivich, A. A. Stal-Golstein, among others.

The work of S. F. Oldenburg (1863-1934), like that of his teacher I. P. Minayev, was characterised by an exceptionally broad scientific outlook. Oldenburg studied written Buddhist classics and specifically the *Jatakas* (1897), Sanskrit manuscripts discovered in Kashkar (1898), the *Mahabharata* (1897), 1904) and extracts from Indian Folklore. He was also an able scientific organiser; in 1897 was begun the publication of the *Bibliotheca Buddhica* series, which attained world-wide acclaim. By 1962 it already comprised 32 volumes which included a number of exquisitely published Sanskrit and Pali texts, F. I. Shcherbatsky (1866-1942), a great Buddhologist of his time whose works are still republished and valued by scholars throughout the world those of India included actively participated in it. Among the Buddhist texts that have been investigated and published by this outstanding scholar one finds an interpretation of Dharmottara's *Nyayabindutika* (1909) a textbook of logic by Dharmakirti (1903), the works of *Yahamitra* (1918, 1931), *Madhyanta-*

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LEO TOLSTOY AND TIRUKKURAL

Leo Tolstoy, whose 150th anniversary is going to be celebrated this September, took keen interest in the East, in particular in India. The ancient Indian religious works impressed him very much. We know from the book of Shiftman, 'Leo Tolstoy and East' that he was attracted by the great Tamil epic 'Thirukkural'.

On December 14th 1908, Leo Tolstoy wrote his famous 'A Letter to a Hindu' in reply to one from the Editor of "Free Hindustan". This letter has created so much stir in that epoch that Gandhi sought the permission of Tolstoy to publish promptly an authorised English (and the Gujarati) translation of the same. Mahatma Gandhi who published the English and Gujarati version wrote in the introduction 'To me as a humble follower of that great teacher whom I have long looked upon as one of my guides, it is a matter of honour to be connected with the publication of his letter, such especially as the one which is now being given to the world.' In this important monograph, Tolstoy had given six couplets from Tirukkural as quotation from 'Hindu Kural'. Following are the Kurals :

The aim of the sinless one consists in acting without causing sorrow to others although he could attain great power by ignoring their feeling.

The aim of the sinless one lies in not doing evil unto those who have done evil unto him.

If a man causes suffering even to those who hate him without any reason he will ultimately have grief not to be overcome.

The punishment of evil does consist in making them feel ashamed of themselves by doing them a great kindness.

Of what use is the superior knowledge in the one, if he does not endeavour to relieve his neighbour's want as much as his own ?

If, in the morning a man wishes to do evil unto another in the evening evil will return to him.

Naturally Tolstoy took great sympathy with Indian people and had wide correspondence with many Indians. One of the first to write a letter to Tolstoy was Mr. Ramaseshan. publisher of ARYAN *from Madras. Tolstoy sent his reply on 25th July 1901 explaining his opinion on the national liberation movement struggle of Indian people. This letter published in the August issue of* ARYAN *created a great sensation at that time. Mr. Gopal Chetty, publisher of* NEW REFORMER *had done a lot to popularise Tolstoy in the South and his book "Count Leo Tolstoy, his life and teachings" published in 1909 is one of the first books published on Tolstoy in India.*

— K. NILAKANTAN.

Vabhanga (1936). A number of texts have been analysed in his works on the Buddhist theory of the soul (1919), on the meaning of *Dharma* (1923) and *nirvana* (1927), and in his fundamental two-volume *Buddhiyskaya logika* (Buddhist Logic). Contrary to Minayev whose scientific interests centred on Buddhism, Shcherbatsky and Oldenburg concentrated on the classics or northern Buddhism which were in closer contact with the culture of some people of Russia, Shcherbatsky's interests covered an extremely wide range of problems dealing with Indian culture ; this is seen from his works reflecting the study of scientific, philosophic and aesthetic Indian texts. They dwell on the theory of Indian poetry (1902), the scientific

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achievements of ancient India (1924), on the history of materialism in the country (1927) among others. He is the translator of the recently (1964) published *Dashakumaracharita* by Dandin.

Later Works

The last decades of the work of Oldenburg and Shcherbatsky account for their generous contribution to the development of Soviet scholars with the best traditions of Russian Indology which had scored outstanding success in the study of ancient Indian classics, analysing the latter in their direct connection with broader problems of India's history and culture. Similar continuity is observed in the noteworthy achievements of Shcherbatsky's students in the twenties and thirties. These include E. E. Obermiller's (1901-35) *Abhisamayalkara* (1929), A. I. Vostrikov's (1904-39) *Vasubandhu logics* (1934) and other monuments of Indian and Tibetan literature; M. I. Tubyansky's (1893-1943) *Nyaypravesha*. In 1930s a group of Leningrad Indologists (S. F. Oldenburg, E. E. Obermiller, A. I. Vostrikov, B. V. Semychov) working under the guidance of Shcherbatsky and with his direct participation, translated and prepared a commentary of Kautilya's *Arthashastra*, a great classic for the study of the socio-political life of ancient Indian society. This was published together with a detailed appendix in 1959 (prepared for publication by V. I. Kalyanov). Several investigations and translations of Sanskrit texts, combining philological preciseness with fine literary qualities, have been produced by R. O. Shor (1893-1939). Such are her works on the language of *Rigveda* (1927), investigations and translation of extracts from *Bharatakadvatrimsika* (1924, 1929). from *Panchatantra* (1930), and an analysis and translation of *Vetalapanchavimshati* by Shivadasa (1934, 1939). The interests of B. A. Larin (1893-1964) were focussed on the problems of ancient Indian poetry; treatises of Vamana and Anandavardhana (1927, 1957). He is also the author of several translations of Vedic hymns (1924).

More Recent Works

In the last fifteen years more attention has been paid to the study of the more ancient pieces of Indian literature, the monuments of the Vedic canon. T. Y. Elizarenkova is the author of a number of investigations on *Rigveda*, and her works are particularly valuable from the linguistic point of view, especially for the study of Vedic Sanskrit. Among these is the monograph on the aorist in *Rigveda* (1960). The second aspect of her work is the analysis of the inner regularities of the structure of the *Rigveda* texts and the characteristics of individual personalities in the relevant hymns: *Varuna, Indra, Usha* (jointly with V. N. Toporov) and others. The author has also prepared for publication the translation of a series of hymns from the *Rigveda* with an introduction and a detailed commentary. The structure of mythological texts from the *Rigveda* (chiefly cosmogonic) is taken up in a monograph (1968) and a number of articles by B. L. Ogibenin. The peculiarities of Vedic rites (functions of priests, structure of ritual texts, etc.) on the example of the *Atharvaveda* are discussed in articles by A. V. Gerasimov. Particular attention has been of late paid to the study of the Upanishads. A. Y. Syrkin has published several articles on some of the regularities in the early Upanishads (chiefly those concerning the specific features of their composition and content), and the characteristic feature of Hinduism of the period. He is also the translator of *Brhadaranyaka, Chhandogya* and other principal Upanishads which he has supplied with commentaries (1964, 1965, 1967).

Numerous works have been devoted to the classics of Sanskrit poetry. The *Mahabharata* has been the object of particular study by V. I. Kalyanov who published the translations of the first, second and fourth books of epic (1950,

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1962, 1967) as well as some articles on the subject. In Ashkhadgad, B. L. Smirnov has completed a selective translation of the epic) including *Bhagavadgita* and *Mokshadharma* (Vol. I-VII, 1955-63). The merits of this publication are related not so much to its philological aspect (Smirnov is not a specialist in Indology) as to the integral and highly original interpretation of the ethical and philosophical significance of its texts (particularly their relationship with *Bhagavatism, Krishnaism, Yoga,* etc.

Another creditable achievement in the analysis of the *Mahabharata* and the *Ramayana* (which is specifically a characterisation of Indian epic literature in its connection with folklore traditions, an analysis of epic literary forms and the problem of historical foundation of the epose) is the monograph of P. A. Grintser. In this connection note should also be made of the Russian translation of Kalidasa's *Rghuvamsha* by L. D. Serebryakov (1940).

Less attention has been paid by Soviet Indologists to Indian drama. Achievements in this sphere include the translation of Shudraka's *Mrichhakatika* by V. S. Vorobyev-Desyatovsky (1956). The author has supplied it with an introduction and commentary also, *Mudrarakshasa* of Vishakhadatta has been translated by V. G. Erman (1959). The works of Kalidasa are dealt in the survey by V. I. Kalyanov and V. K. Erman (1958), and in the articles of I. S. Rabinovich.

The same can be said of ancient Indian lyrics. Here one should mention a series of articles on Bhartrihari and the translation of some poems of O. F. Volkova and I. D. Serebryakov. Y. M. Alikhanova has produced a translation of Amaru's *Shataka*; A. Y. Syrkin has written an article on *Gitagovinda* by Jayadeva and translated it with a commentary.

After the work done by R. O. Shor, the last few years have seen new translations of Sanskrit prose done by P. A. Grintser (*Vikramacharita* — 1960), I. D. Serebryakov (*Vetalapanchavimshati* by Jambhaladatta — 1958, *Bharatakadvatrimshika* — 1962, *Dhurtakhyana* — 1964), A. Y. Syrkin (*Panchatantra* — 1958, 1962, several fables from *Hitopadesha* — 1964), M. A. Shiryaev (*Shukasaptati* — 1960). Extracts from *Kathasaritsagara* were translated by O. F. Volkova (1964), P. A. Grintser and I. D. Serebryakov (1967). These translations are accompanied by articles on the role of the originals in Indian culure. Of particular value in this connection is the fundamental investigation of Grintser on the ancient Indian frame story (1963) which deals with this specific genre, its origin and its reflection of the diverse aspects of the life of Indian society and also gives a correct appraisal of the role of this genre on the world scale.

In their studies of ancient Indian literature Soviet scholars also give much thought to its other aspects dealing with jurisprudence, didactics, the scientific subjects that were studied in ancient India, monuments, of aesthetic and linguistic philosophy. In 1960 translation of *Manavadharmasastra* by S. D. Elmanovich, revised and corrected by G. F. Ilyin investigates, in a number of articles, the problems of social relations in ancient Indian society including the problem of slavery.

Of essential importance for the study of various aspects of ancient Indian life and family relations is the didactic work. *Kamasutra* by Vatsyayana. The articles of A. Y. Syrkin on the subject deal with the diverse aspects in the investigation of this classic. He has also prepared for publication a translation with commentaries.

Much attention is paid to the study of the monuments of Indian aesthetic thought. Y. M. Alikhanova in one of her works investigates the teaching of *dhvani*; she is the author of studies and translations of poetic treatises of Anandavardhana, Abhinavagupta and the

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essays on music by Matangam, Narada and Sarangadeva. P. A. Grintser has given attention to the definition of poetry and the theory of aesthetic perception (*rasa*) on the basis of treaties of Bharata, Abhinavagupta and other Indian authors. V. G. Erman has analysed the ancient Indian theory of drama as reflected in the works of Bharata, Dhananjaya, Vishvanatha Kaviraja. It is a characteristic feature of many works that their authors have successfully combined the specific features of ancient Indian aesthetic thought with a number of vital problems typical of modern aesthetics and linguistics (approach to poetry as to a specifically organised language, semantic analysis of poetical texts. etc.-. Studies in this area are to a great extent promoted by works dealing with th classics of Indian linguistics. These include the works of V. N. Toporov and V. V. Ivanov which note interesting paralle's to the ideas and methods of modern linguistics that one finds in the works of ancient Indian grammarians (particularly Panini,. Among the works dealing with other subjects of science developed in ancient India, note should be taken of the investigation and translation of the mathematical treatise *Patiganita* by Sridhara by A. I. Volodarsky and O. F. Volkova.

Noteworthy success has been attained in the study of Budlhist sources. Here one can also observe the continuity of traditions laid by eminent Russian Buddhologists. Works dealing with this subject cover a wide range of Sanskrit and Pali materials ; these are mostly treatises on philosophy and ethics, often of considerable literary value. Particular mention should be made of works of the Buddhist manuscripts preserved in Soviet museums and libraries. These were carried out by V. S. Vorobyev-Desyatovsky (1927-1956). G. M. Bongard-Levin, O. F. Volkova, M. I. Vorobyeva-Desyatovskaya, E. N. Temkin. Bongard-Levin and Volkova have published the text of the legend on Kunala from the unpublished manuscript *Ashokavadanamala* (1963) together with a translation and commentary : B. I. Pankratov and E. N. Temkin have published the facsimile of the Sanskrit manuscript of Kamalashila's *Bhavanakrama* (1963) with preface by E. E. Obermiller, who did not complete his work on this subject. The investigation of *Bhavanakrama* is continued by Volkova. V. N. Toporov is the author of a study and translation with commentary of *Dhammapada* (1960). His joint work with Elizareenkova on Pali (1965) contains valuable observations on the language of Pali texts. He has also prepared for publication a commentary to *Buddhiskaya logika* (Buddhist Logic) by F. I. Shcherbatsky. A. P. Barannikov and O. F. Volkova have accomplished a translation of *Jatakamala* by Arya Sura (1962). V. V. Vetrogradova is the translator of several *jatakas* published in various collections.

Buddhist texts are widely used by Soviet scholars in their investigation of diverse problems of ancient Indian history and culture. Among these are the works of G. N. Bongard-Levin whose studies include the socio-political relations in the Maurya period. The history of Buddhism in Ceylon is analysed in the works of E. S. Semeka. The articles of A. M. Pyatigorsky deal with the problems of Buddhits psychology ; the author has managed to find interesting parallels to vital problems of modern psychological science. Monuments of other ethical and philosophical trends are also studied. E. I. Gosteeva has published an analysis of Vaisesika philosophy and a translation of *sutras* by Kanada (1963). A. Y. Syrkin has translated the Vedic treatise *Atmabodha* which is attributed to Shankara (1965).

The study of ancient Indian literature in Soviet Union is not confined to Sanskrit and Pali texts. Recently, investigations of classical Tamil literature have been carried out. A. M. Pyatigorsky has analysed and translated a series of Tamil sources which are of importance for the study of the history of

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philosophy and religion (1962) ; he is also the translator of Tamil legends from *Manimekalai* and other sources (1963).

In 1963 one of the most outstanding monuments of Tamil literature *Tirukkural* by Tiruvalluvar and another classical Tamil text *Silappadikaram* (1966) have also been studied and translated in USSR.

Lack of space prevents from going into a detailed account of the work of individual Indologists. This concerns first of all the achievements of such eminent representatives of Russian Oriental studies as I. P. Minayev, F. I. Shcherbatsky, S. F. Oldenburg. Relevant information can be obtained from the above-mentioned articles on these scholars. Concentrating, first of all, on the concrete investigation of separate texts, there was no opportunity to dwell on the more general works on Indian literature (P. A. Grintser, E. V. Payevskaya, I. D. Serebryakov), history (G. F. Ilyin, A. M. Osipov), and philosophy (N. P. Anikeyev, V. V. Brodova) ; neither has the author commented on the different translations that have been included in the general collections and anthologies.

Nevertheless the above information will make it possible for the reader to judge the substantial achievements made by Soviet Indologists. They have introduced some new sources of investigation into Indology. Those works that were already studied have received new interpretation and are used to analyse the key regularities of Indian culture and to study the relations between scientific, philosophic and aesthetic problems studied in ancient India as well as problems of contemporory science.

BAIKAL, i.e., VADAVANALA

Baikal Lake Forms an outstanding geographical feature of Siberia. The Trans-Baikalian parts are inhabited by Buryat tribes. Today the Buryat tribes are mainly concentrated in the Buryat Autonomous Soviet Socialist Republic with an area of 135,136 square miles. Predominantly mountainous, it has inviting taiga forests, tranquil waters, and above all monasteries richly endowed with xylographs and manuscripts, studded with icons of rare charm, and resplendent with painted scrolls which speak of historic relations with Indian culture. The name of Baikal itself is split up as BAI *'existing, being, having* + *kal 'fire'. In this context we may recall the Sanskrit concept of* VADAVANALA, *the submarine fire or the fire of the lower regions, fabled to emerge from a cavity called the "mare's mouth" under the sea at the South Pole.*

— LOKESH CHANDRA.

The impact of works like the *Rigveda,* the *Upanishads, Dhammapada, Mahabharata* on the life of the Indian people has been repeatedly stressed by India's most prominent public figures — Tagore, Gandhi, Nehru, Radhakrishnan, Rajendra Prasad, whose works have been translated into Russian and are well known in the Soviet Union. Our scholars and the Soviet readers look upon classical Indian literature not only as an unmatched source of knowledge about India's past, but also as the key to a better understanding of the contemporary world of the Indian people.

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Tolstoy's Life-long Interest in India

K. NILAKANTAN

LEO TOLSTOY evinced keen interest in India from the age of 19. He was in Kazan at that time when he made his first acquaintance with a Buddhist monk from India, who told him about his country and people. From then on he took life-long interest in the literature, religion and philosophy of the Indian people. Tolstoy liked Buddhism very much. He was attracted by Buddhist monuments of the written language. He studied the primary sources on the origin on Buddhism and read books by Indian, German, English and French authors. Among the books by Indians, he thoroughly read Bhiku Nianitilok's *The Word of Buddha,* Sankyaietine's *Moonlight* (which was translated into Russian) and Subhadra Bhikshu's *Buddhist Catechism as an Introduction to the Teaching of Gautma Buddha.* He also liked a book entitled, *Buddha — His Life, Doctrine and Order* by a German scholar. H. Oldenburg.

Being familiar with the *Upanishads,* Tolstoy greatly admired the Vedic age of India. He regularly read *The Vedic Magazine,* published by Prof. Rama Dev from India. Many of the maxims from collections of Indian wisdom were introduced by him into his own collections entitled *Circle of Reading* and *For Every Day.* He devoured the two-volume French edition of the *Ramayana* and the *Mahabharata.* In the latter he was deeply impressed by the *Bhagavad Gita* of which he wrote : "I believe hundred percent

A Russian drawing

in the Gita's doctrine of action. Man's first function in life is to perform the duty assigned to him." Sometime later, *Panchatantra* and *Hitopadesha* exerted great influence on him. It should be mentioned here that his knowledge of the Vedic age was not confined to these books alone. He did his best to acquaint himself with the works of his contemporaries, in particular, Swami Vivekananda. After reading his essays, *God and Man* and *Anthem of Peoples,* he described them as "magnificent" ones, and though of translating them into Russian himself. It is significant to recall that he read with great interest Swami Abhedananda's *The Vedanta Philosophy, The Divine Truth of Man.*

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Tolstoy used to receive a number of magazines on various aspects of Indian people's life. About 200 copies of 20 magazines in Yasnaya Polyana, his birth-place (now a Museum), have become great rarities. *Contemporary Magazine, The Arya, The Light of India. The Free Hindustan, Indian Opinion, India, Review of Religions, Abkari,* etc., were read by him thoroughly.

Leo Tolstoy's correspondence with Indian public figures began in 1901, with his answers to the letters received from a publicist, A. Ramasheshan. In 1903-4, he replied to letters on religious subjects received from the leader of Indian Muslims, Mufti Mohammed Sadiq, and in 1905-7 to letters from the well-known philosopher, Baba Parmanand Bharati. His correspondence with Mahatma Gandhi is well-known the world over. Tolstoy received letters from ordinary Indian people also, who were complaining about poverty and hunger and the arbitrary rule of the British colonialists. And, finally, prompted by a letter from an Indian publicist, Tarak Nath Das, who was publishing in the U.S.A. *The Free Hindustan.* Tolstoy started to work on an exhaustive article about India sometime in June 1908, but could complete it only in December. It is interesting to recall here that his personal physician, D. P. Makovicki noted in his diary, under the date of June 7, 1908, the following remark made by Tolstoy about the authors of articles in *The Free Hindustan* : " They are striving to participate in the Government, i.e., to consolidate the violence which is done to themselves ". In fact, this idea became the underlying theme of his article " Letter to a Hindoo " — an everlasting document on India's national-liberation struggle. In this article, Tolstoy declared :

" It appears especially strange in India for here we have a people of 200 millions of individuals, highly endowed with spiritual and physical powers, in absolute subjection to a small clique, composed of people utterly alien in thought and aspiration and altogether inferior to those whom they enslave."

Tolstoy considered that this general and astonishing phenomenon should be ascribed to the fact that the oppressed peoples seek relief from oppression not in their national system, not in the wisdom of their ancestors, but in joining the " subtly immoral forms of social order in which the English and other pseudo-Christian nations live today ".

And finally, Tolstoy declared unequivocally : " A commercial company enslaved a nation comprising 200 millions ! Tell this to a man free from superstition and he will fail to grasp what these words mean. What does it mean that thirty thousand people, not athletes but rather weak and ill-looking, have enslaved 200 millions of vigorous, clever, strong, freedom-loving people ? "

Tolstoy read with keen interest Gandhi's *Indian Home Rule.* and *A Brief Elucidation of British Indian Affairs in the Transvaal.* Besides, Tolstoy most frequently read in his last days Joseph I. Down's *M. K. Gandhi : An Indian Patriot in South Africa* with an introduction by Lord Ampthill. Tolstoy called Gandhi a " thinker and fighter against the English sway ". And, Gandhi used to call him " Mahatma " (Great Soul).

Hence, we find that Tolstoy, whom Rabindranath Tagore regarded a " teacher of mankind ", played a significant role in kindling a new flame of revolt against British colonialists, and in bringing closer the peoples of two countries, culminating in the existing time-tested friendship. There is no doubt that, as noted by Jawaharlal Nehru, he " belongs to that small group of selected writers of the world whose memory is eternal . . . his teaching and memory live on in our hearts ".

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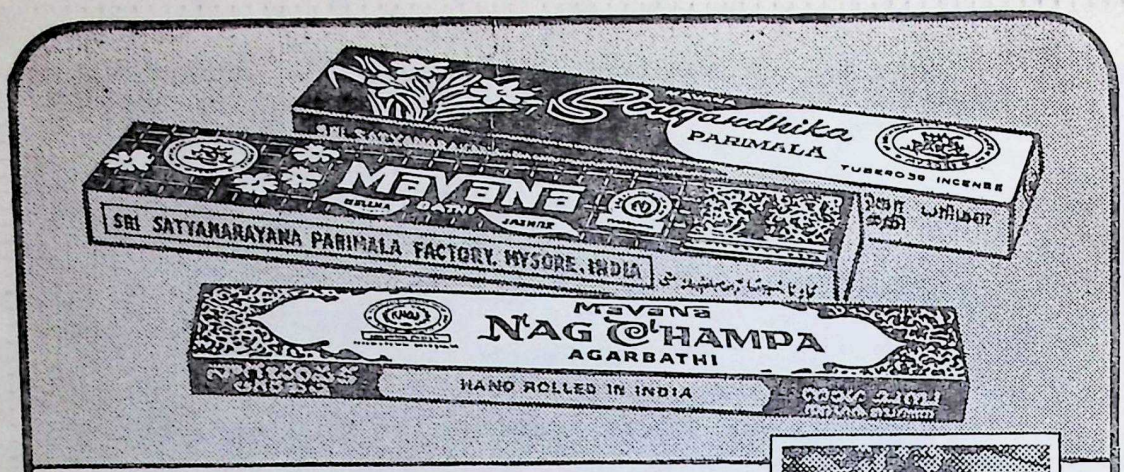

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Indian Religions and the West: Historical Perspective

B. M. PANDE

"Terebinthus proclaimed himself learned in all the wisdom of the Egyptians, and gave out that his name was no longer Terebinthus. but that he was a new Buddha (Buddas), for such was the name he now assumed, and that he was born of a virgin, and had been brought up on the mountains by an angel."[1]

THIS was stated by Archeleos (278 A.D.), the Bishop of Carrha in Mesopotamia and which provides us with one of the earliest examples of a Buddhist 'convert' in the West. Terebinthus was the disciple of Scythianus, a widely-travelled man who had acquired knowledge of Indian philosophy during his visits to India. It is believed that the doctrines incorporated in the book by Scythianus with the help of Terebinthus, formed the basis of Manichaean doctrines.

Converts to Buddhism were not Confined to Asia

Terebinthus' example is not an isolated one: there must have been many in the West who, like him, were attracted towards Indian religions in the historical periods as a result of the contacts of the Westerners with India, resulting in an exchange of ideas. This process of exchange of ideas between India and the West which is also connected with trade could, therefore, be traced back to proto-historic times; it is, however, only from about the sixth-fifth centuries B.C. — a period of religious and philosophical ferment — that this aspect of India's influence on the West attains significance.

In the present paper we have tried to indicate the historical perspectives showing that Indian religious and philosophical ideas did not remain confined merely to the areas assigned so far, but permeated into the West as well. The details relating to mutual borrowing of the metaphysical ideas and concepts by each other have, however, not been discussed since those have been examined by various authorities in sufficient detail. Nor have we discussed the Western response to Indian religious ideas in the modern times as it falls beyond the scope of the present paper. We may, however, add that despite the fact that such attempts showing borrowings have been questioned on one ground or the other, it is nevertheless true that 'for centuries both before and after the beginning of the Christian Era, Eastern (Hindu-Buddhist) philosophical and religious influences flowed through the Middle Eastern screen of peoples and cultures into the Greco-Christian Civilization.'[2] During these centuries virtually a millennium, between c. 500 B.C. and 500 A.D., 'both overland and by sea, the ways between Rome. Persia, India, and China were opened . . . to an ever-increasing commerce, and to such a degree that nowhere in the hemisphere was there any longer the possibility of a local mythological development isolation. The exchange of ideas was multifarious.'[3]

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Pythagoras highly Influenced by the Vedantic Philosophy

Notwithstanding the fact that the flow of ideas intensified only with and after Alexander's invasion (326 B.C.), the process had started prior to him. We learn from Iamblichus, the biographer of Pythagoras, that after studying the esoteric teachings of Egyptians, Assyrians and even the Brahmanas, Pythagoras propounded the theory of the transmigration of the soul from body to body. As was natural with the early Greek writers like Herodotus (and even others), it was traced to Egypt. It is, however, an established fact that this theory first appears in the Brahmanas and the Upanishads. It is, therefore, most likely that Pythagoras was influenced by India rather than by Egypt for, 'almost all the theories religious, philosophical and mathematical, taught by the Pythagoreans, were known in India in the sixth century B.C.. and the Pythagoreans, like the Jains and Buddhists, refrained from the destruction of life and eating meat, and regarded certain vegetables, such as beans, as taboo.'[4]

That the theory of metempsychosis continued to play a role in Greek, as in Indian religious thought, is proved also by the reference to it 'in many passages in Pindar' and 'with the complementary doctrine of Karma it is the keynote of the philosophy of Plato.'[5]

Thus we find that even in this early period 'Indian speculation and the Indian view of life were not uncongenial to the people of Europe and western Asia'[6] and as early as in the time of Pythagoras, the communication in ideas had already been established. It was much before the invasion of Alexander that the links between India and the West had been forged and in the period preceding the Persian was Indian religious and philosophical ideas which had premeated into the West. In the migration of ideas Persia played a major role.

Alexander accepted the Superiority of Hindu Wisdom

'The earliest significant meeting of East and West on the level of an attempt at philosophical exchange', however began when that first and most vivid Westerner,'[7], arrived in India. Alexander himself had collected around him a coterie of learned men and we have on record that an Indian sage Kalanos went from India with Alexander.[8]

Asoka Inaugurated the Era of Organized Missions beyond the Frontiers of India

With the advent of the Mauryan rule under Chandragupta (c. 323 B.C.), culminating in the establishment of a powerful empire under Asoka (c. 272 B.C.-236 B.C.) we find regular missionaries pouring out of India. This activity, which was a part of Asoka's systematic campaigning to spread the ideals of Dhamma, extended beyond his western borders up to the kingdom of the Greek king Amtiyaka (Antiochus II Theos, c. 261-246 B.C.) of Western Asia (Rock Edict II) 'and beyond that Antiochus to where dwell the four kings named Ptolemy, Antigonus, Magas and Alexander,'[9] identified respectively as the rulers of Syria, Egypt, Macedonia, Cyrene and Epirus.

How deep was the influence of Asoka's missionary activities it is difficult to say: it is nevertheless true that his missionaries took the message of Dhamma as far west as Syria. Egypt, Greece and North Africa and it could be said that by about 250 B.C. the communication between India and the West was so well established that the 'monastic settlements on the Jordan and the Nile derived their origin from the East.'[10] The main, and quite significant, outcome of this activity was in making the West aware of the 'pagan' religions and ideals, if not anything else. In fact the 'dialogue' between the East and the West was a sequel to this awareness and Asoka's

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missions 'indirectly contributed something to the shipping of the tenets and practices of Christianity.'[11] In India itself, one of the chief monks in the time of Asoka himself was a Greek (or a Persian), Yavana (Yona) Dharmaraksita (Dhammarakkhita), who was responsible for the propagation of Theravada Buddhism in western India. The Ceylonese chronicle Mahavamsa mentions the country of the Yonas where Maharakkhita 'delivered in the midst of the people the 'Kalakarama suttanta,' in consequence of which a hundred and seventy thousand living beings attained the reward of the path (of salvation) and ten thousand received the pabbajja.'[12]

Some Western Enquirers

One of the earliest among the Western enquirers, coming to an Indian sage for satisfying his appetite on matters religious, was king Menander, or Milinda (c. 115-90 B.C.), one of the greatest of the Indo-Greek kings. His questions on philosophical topics from the main kernel of the famous book Milinda-panho.[13] In his search for truth he had approached many teachers, but none could satisfy him. This disheartened him much and led him to say: 'Empty alas, is all India. All India is but vain gossip. There is no ascetic or brahmana who is capable of disputing with me and solving my doubts.'[14] But after meeting Nagasena he not only got answers to the questions agitating his mind, but was convinced and 'converted' to Buddhism. It was a conversion not born of mere sentiments but the result of detailed questioning:

Master of words and sophistry, clever,
and wise
Milinda tried to test great Nagasena's skill.
Leaving him not, again and yet again,
He questioned and cross-questioned
him, until
His own skill was proved foolishness.
Then he became a student of the Holy writ.
All night, in secrecy, he pondered o'er
The ninefold Scriptures, and therein
he found
Dilemmas hard to solve, and full of snares.
And Thus he thought: 'The conquering
Buddha's words
Are many-sided,' some explanatory
Some spoken as occasion rose to speak,
Some dealing fully with essential points.
Through ignorance of what, each time,
was meant
There will be strife hereafter as to what
The king of Righteousness has thus
laid down
In these diverse and subtle utterances.
Let me now gain great Nagasena's ear,
And putting to him that which seems
so strange
And hard — yea contradictory — got him
To solve it. So in future times, when men
Begin to doubt, the light of his solutions
Shall guide them, too, along the path
of Truth.'[15]

Menander's example must have been followed by many and the story of his pious acts was carried far and wide, so much so that, according to Plutarch, large cities within his empire contended for the honour of preserving his ashes. Then we have the example of another Greek ruler, Agathocles, who not only used the Buddhist emblems on his coins, but took pride in calling himself a Hinduja. i.e., an Indian by birth.[16] The Ceylonese chronicle tells us that when Dutthagamani founded the Great Stupa (Mhathupa) in Ceylon in the middle of the second century B.C., the Greeks were represented by Mahadharmaraksita who came from the city of Alassando (Alexandria and Cauceasum).[17] In India itself we have the example of Heliodoros, a native of Taxila and a convert to Vaishnavism, who came as an ambassador of the Greek king Antialcidas to the court of the Sunga ruler Bhagabhadra and erected a Garuda-column commemorating his visit to the sacred shrine of Vishnu at Vidisa.

After Menander it was not only the Greeks who adopted Budhhism as their religion but, in the succeeding periods when India was assaulted by the invaders from the north-west, the process of Indianization continued: whether they were the Sakas, the Parthians or the

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Kushans, they were ultimately won over and they embraced the religion of the land they held. As a matter of fact, the Kushana rule in India has a great bearing on the development of Buddhism (or rather, Mahayana) for, 'while the policy of Kushan Crown was an invitation to cease from its pilgrimage, the social geography of the Kushan Kingdom was an incitement to move on; for unlike the Roman Empire, the Kushan Kingdom was not a terminus; it was a 'roundabout' on which four roads converged: one from the Indic World, one from the Syriac, one from the Hellenic, and one from the Sinic. When, under a Kushan regime which had 'abolished the Hindu Kush,' the Mahayana made its passage out of the Indus Valley into the Oxus-Jaxartes Basin, it found that it could not halt here and dig itself in; it had to travel on along one or other of the three alternative roads that now opened up before its face.'[18] The onward march of Buddhist ideas must have snowballed and could not have merely taken 'the Sinic turning.'[19]

Indian Influence on Hellenistic World

It was perhaps the result of this process that outside India, the Western world was becoming increasingly aware of Indian religions and faiths, and Indian philosophy was acquiring a growing reputation in the Hellenistic schools of Asia Minor and Egypt. Moreover, the Western literature of these early centuries of the Christian Era also shows a comprehensive knowledge of India. Celement of Alexandria (150-218 A.D.) in his Stromateis refers about the Buddhists and the Brahmins and the doctrine of transmigration.[18] Also interesting in this context are the writings of Bardesenes (155-233 A.D.), the well-known Gnostic teacher, who wrote a book on Indian religions.[19]

In this pollenization of ideas the city of Alexandria played a major role and it was because of the cosmopolitan spirit pervading there that 'we find Appolonius and Plotinus looking towards India as the home of wisdom.'[20] Apollonius of Tyana (c. 50 A.D.) is stated to have gone to Taxila to study under Brahmin preceptors and Plotinus (204 or 205-270 A.D.), to whom is attributed the founding of Neoplatonism, went to the extent of accompanying the emperor Gordion against Persia hoping to have an opportunity of studying the wisdom of the East. It may also be pointed out that 'in Plotinus, the procedures preparatory to ecstasy were remarkably similar to those of Buddhism and various Brahmanic systems.'[21] Also significant in this context are the close resemblances between Neoplatonism and Vedanta and Yoga systems.

Attempts at Similarity in the Life and Teachings of Buddha and Christ

Equally interesting is the account by Hieronymus (c. 340-420 A.D.), commonly known as St. Jerome, who refers (Contra Jovin, Epict. pt. I, Tr. ii, 26) about the tradition among the Indian Gymnosophists which lends authority to this opinion (the honour of virginity), that Buddha (Buddas), the founder of their doctrine, was born from the side of a virgin.' Buddha was not virgin born, but the idea of Virgin Birth had been universally accepted by the second century,[22] and at the hands of Westerners like Terebinthus or Hieronymus, the legend of the birth of Buddha also underwent transformation and Buddha was taken to be virgin-born which was an attempt to present the legend of Buddha in a framework susceptible to the religious imagination of the Westerners.

This mutual awareness naturally lifted the barriers of mutual exclusiveness and we find not only such parallelisms, as the one cited above, but can also see the remarkable similarities in the stories relating to the lives of Buddha and Christ. The Apocrypal Gospels, which drew on a common fund of tradition circulating in Asia and Europe, are remarkably Indian in character and in the Gospel story and the life of Buddha as

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told in the Lalitavistara can be seen curious resemblances.[23]

The points of similarity are not limited to the Gospel story and the life of the Buddha alone but may also be seen in Buddhist parables and miracles. Likewise, there are also many practices common to both Indian and Christian worship and 'it is possible that the rosary, the veneration of relics, and the exaggerated forms of asceticism which were such a striking feature of Alexandrian Christianity, may be traced to Indian sources.'[24]

Indian Thought Influenced Gnosticism and Judaism

Still more interesting, however, are the influences of Indian religions on Gnosticism and on 'at least two orders of pre-Christian Judaism, namely, the Essenes and the Theraputae (Theraputra?), in whose precepts and modes of life scholars have recognised the influence of Buddhism.'[25] In the development of Gnosticism, which has been described as 'Orientalism in a Hellenized mask', Samkhya-Yoga played a distinct part.[26] As a matter of fact, Gnosticism 'was a deliberate effort to fuse Christian, Platonic, and Oriental ideas at a time when syscretism was particularly fashionable on Alexandria,'[27] and the great Gnostic teacher Basilides 'definitely borrowed his philosophy from the wisdom of the East, which he interweaves in an ingenious fashion into the framework of Christianity.'[28] In the views of Carpocrates and Basilides are incorporated the doctrines of karma and skandhas and the fundamental idea of the Gnostics 'the knowledge of God or Gnosis, is clearly similar to the Jnanakanda of the Hindus.'[29]

Iranian Religion influenced by Hindu Religions

That was the time when the Christian canon was taking shape and nearer India, in Iran, the Magian Zoroastrian revival was beginning to take shape under the Sassanian rule. Under the second monarch of that dynasty, Shapur I (r. 241-272), we find that:

> 'The King of Kings Shapur son of Ardashir further collected those writings of the Religion that were dispersed throughout India, the Byzantine Empire, and other lands, and which treated of medicine, astronomy, movement, time, space, substance, creation, becoming, passing away, qualitative change, logic and other arts and sciences.'[30]

It was in the times of that great monarch Shapur, when Mani (215-276 A.D.) began his mission in 242 A.D. Mani is 'claimed to be the last of the Apostles, after Adam, Buddha and Christ, each of whom had been misunderstood by his successors.'[31] He appropriated freely elements derived from very different quarters and held, in his book Shaburqan (Shapurkhan), that Buddha represented the communicator of a divine revelation. No doubt labelled as a strange farrage of Christian, Jewish, Persian, and Buddhistic ideas.'[32] Manichaeaism shows unmistakable Buddhist influence and penetrated into Europe and across Asia into China.

Muslim Sufism also influenced by the Philosophy of Bhagavata Sect

The influence of Indian religions, manifest as it was on early Christianity and quasi-Christian beliefs, could not but have impact on the areas nearer India such as Arabia, Persian Gulf, Baghdad, etc., and can be noticed in the growth and development of Islamic mysticism or Sufism. No doubt that some writers have sought the origins of Sufism in Neoplatonism, but the early contacts of 'Islam 'with Christianity, Gnosticism and Neo-Platonism, as well as with Hindu Bhagavatism were no doubt formative factors in the development of Sufism.'[33] This was possible in these areas because of their contiguity of India which had contacts even before the time of Mohammad in the form of trade or by the presence of wandering Indian monks who contri-

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buted not a little in influencing Arab philosophers. One of them, Abu-al-'Ala'al-ma'arri (973-1057 A.D.), who is described as 'the philosopher of poets and poet of philosophers', is stated to have been so much influenced by Indian ideas that he adopted a vegetarian diet and life of seclusion.[34] It is not only that Indian works on sciences, mathematics, astronomy were translated into Arabia, but even the works on Indian philosophy and religion were also translated, particularly during the 'Abbasid period in the reigns of Al-Mansur and Harun Al-Rashid.[35] Notwithstanding the fact that the early Sufis, such as Al-Hallaj, were executed (in 922) for saying Ana 'l-Haqq 'I am the Truth or God.'[36] which echoes the Vedantic dictum 'Thou art That' (*Tat tvam asi*),[37] the dovetailing of Islamic ideas with the Indian was complete when the Sufis aided by 'Hindu monistic pantheism . . . developed an artistic religious symbolism and imagery for human-cum-divine love.'[38]

Western Literature freely Borrowed from Hindu Fables and Legends

Equally remarkable and closely connected with the above, are the Indian fables and legends and religious literature which reached the West and had considerable influence on Western literature. As in religious thought, in this case too, Indian works began to find their way into the West as early as the sixth century B.C. and the earliest among such collections are the Buddhist Jatakas, the Panchatantra and the Hitopadesa.[39] The most interesting of all is, however, the Sukasaptati which was 'several times translated into Persian under the name of Tuginamah, and through it many Indian stories found their way to Europe.'[40] The story of the two jackals, Karkataka and Damanaka (Arabic and Syriac, Kalilah was Dimnah) is yet another example of an Indian fable which was rendered into Pehlavi in the sixth century and in the seventh century into Arabic before its translation into Persian, Syriac, Latin, Hebrew and Spanish. Most of these fables and stories, if not all, were 'ultimately woven into the very web of European literature' and Indian motifs continued to be utilized even in medieaval Europe.'[41]

The most remarkable example, however, is the Christian legend Barlaam and Josaphat which owes its origin to the story of the Great Renunciation of Buddha. Available in various versions, this Christianized and much modified account of Buddha's Great Renunciation 'was utilized for Christian edification and adapted for the purposes of Christian apologetic.'[42] Originating from 'an Indian, probably Buddhist Sanskrit original, the tale ultimately branched out into over eighty versions in the principal languages of Europe, the Christian Orient, and even Africa.'[43] The story, which is a good example of 'the metamorphosis of a legend' was incorporated into the Golden Legend, a famous medieaval manual of lives of the saints and short treatises on the Christian feasts (c. 1250).[44] In the Arab world the story occurs in a book called Kitab Bilawhar wa Yudasaf[45] which reached them after it had taken a connected shape among the Central Asian Manichaeans. In Persian thought, the figure of the Bodhisattva was 'made into a typical Sufi.'[46] Whether this legend ultimately formed part of the Christian exegetical literature or not, it is certain that both the Eastern and Western Church canonized St. Joseph or Josaphat (i.e., the young Buddha);[47] Barlaam and Josaphat (i.e., the young Buddha) are venerated by the Roman Catholic Church on November 27; the Greeks commemorate Josaphat by himself on August 26, the Georgians on May 19.[48]

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The Imprints of Paramahansa Yogananda's Mission in the West

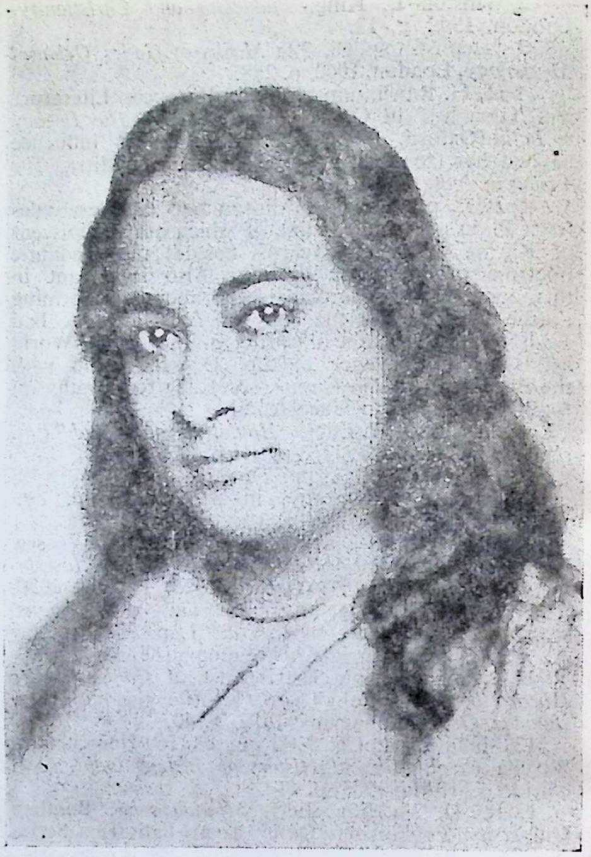
"If we had a man like Paramahansa Yogananda in the United Nations today, probably the world would be a better place than it is."

— BINAY RANJAN SEN

IN 1977, the diamond jubilee year of his work and the twenty-fifth anniversary of the *mahasamadhi* * of Sri Sri Paramahansa Yogananda, the Government of India issued a commemorative stamp in honour of the founder of Yogoda Satsanga Society of India.

India's first spiritual emissary to remain in the West for an extended period (more than thirty years), he left a rich heritage in both hemispheres : from the founding in 1917 of a small *ashrama*-school in Dihika through the benevolence of the Maharaja of Kasimbazar, this humble beginning has since grown into the Yogoda Satsanga Society of India/Self-Realization Fellowship with yoga centres in five continents and a network of twenty-one schools and colleges throughout India.

It all began on January 5, 1893, in Gorakhpur, near the Himalayas. The saintly parents of Paramahansaji were disciples of Sri Lahiri Mahasaya, the great householder-saint of Banaras, and when he was but a babe in arms, his mother carried him to the home of her guru. Blessing the infant, he said : "Little mother, thy son will be a *yogi*. As a spiritual engine he will carry many souls to God's kingdom."



Sri Paramahansa Yogananda

The death of his mother, around whom his world revolved, awoke in the eleven-year-old Yogananda an adamant resolve to dedicate his life to God, the love behind the love of all mothers. His relentless spiritual search brought him to his guru, Sri Swami Sriyukteswar Giri, a disciple of Lahiri Mahasaya. When Swami Sriyukteswarji attended the Kumbha Mela at Allahabad in 1894, he met there Mahavatar Babaji, the great guru of Lahiri Mahasaya, for the first time. Babaji told

* a great *yogi*'s final conscious exit from the body.

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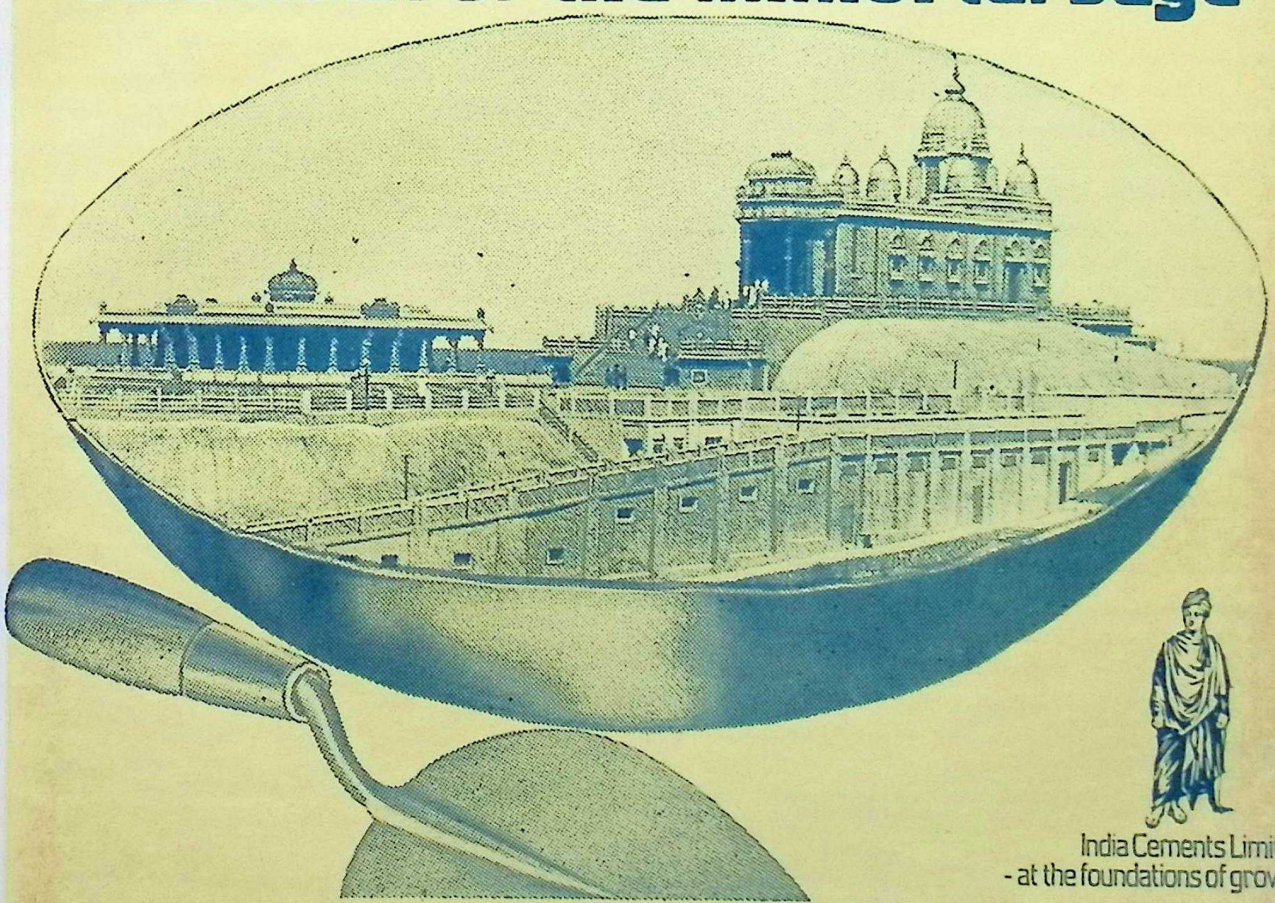

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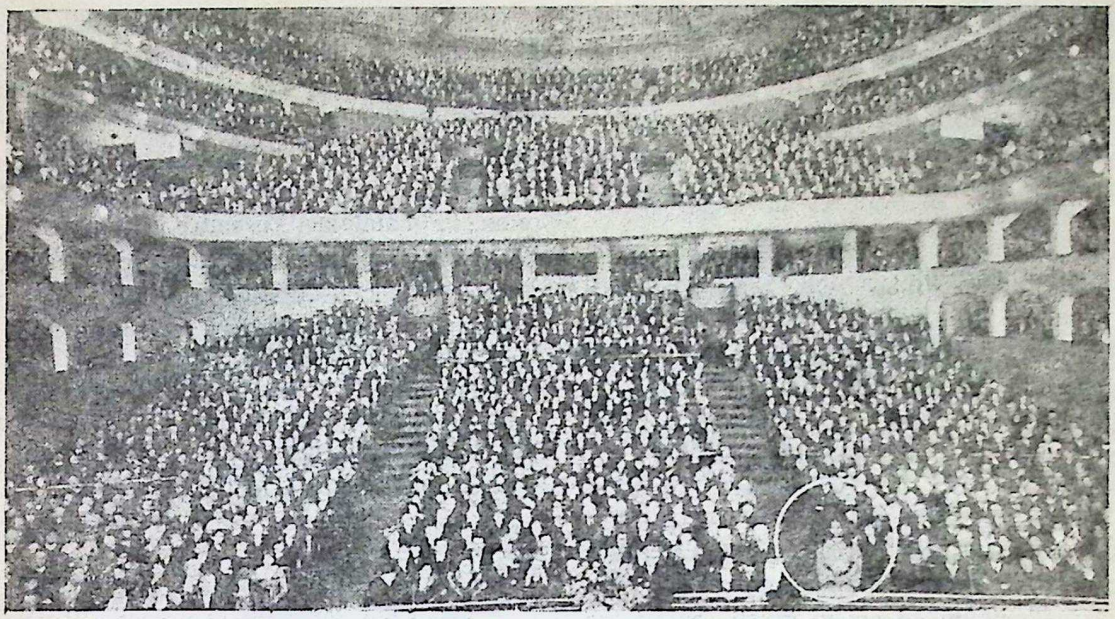

Sri Paramahansa Yogananda at the Philharmonic Auditorium, Los Angeles, January 1925.
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him : "Some years hence I shall send you a disciple whom you can train for yoga dissemination in the West. The vibrations there of many spiritually seeking souls come floodlike to me. I perceive potential saints in America and Europe waiting to be awakened." The disciple whom Mahavatar Babaji had chosen was Sri Paramahansa Yogananda.

In 1915, after years of rigorous spiritual discipline, Sriyukteswarji initiated him into the ancient Swami Order. In this year he also received his B.A. from Calcutta University. Admonished by his guru for lack of enthusiasm in the realm of worldly achievement, he was forewarned : "Some day you will go to the West. Its people will be more receptive to India's ancient wisdom, if the strange Hindu teacher has a university degree."

Founding of the First School

Having ample opportunity to witness the arid results of ordinary education, Paramahansa Yogananda saw the necessity of providing moral and spiritual values, without which, he observed, no man could approach real happiness. Under the influential counsel of his guru, who reminded him that he who renounces worldly duties must assume a greater responsibility to love and serve as his own the larger family of humanity, he founded his first school in 1917.

How his guru's counsel was fulfilled is given in the government leaflet accompanying the issue of the commemorative stamp : "The ideal of love for God and service to humanity found full expression in the life of Paramahansa Yogananda . . . He had but one goal : God-realization, and one program : to unite East and West by spiritual understanding, to demonstrate the underlying unity of all religions and to awaken divine yearning in all hearts.'

Paramahansaji founded his first school on the educational ideals of the ancient *rishis*, providing an ashrama environment where most of the class instruction was given under the trees and open sky. He wished to develop in the child physical, mental and spiritual well-

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being, that through a healthy body, proper conduct, practical knowledge, self-reliance and a disciplined consciousness, a young boy or girl may grow to lead a happy and harmonious life attuned to his or her inherent divine nature of peace and joy.

The curriculum of his Yogoda Satsanga schools follows today the same balanced combination of standard academic subjects, agriculture, industry, commerce, household management, nursing, and crafts, interspersed with periods of exercise, study of the scriptures, prayer, and yoga meditation.

Luther Burbank, world-renowned horticulturist and disciple of Sri Yogananda, said: "Schools like yours are the only hope of a future millennium. I am in revolt against the educational systems of our time, severed from nature and stifling of all individuality. I am with you heart and soul in your practical ideals of education." From his own experience the great American scientist said: "Through the Yogoda system of physical, mental, and spiritual unfoldment by simple and scientific methods of concentration and meditation, most of the complex problems of life may be solved and peace and goodwill come on earth."

A Spiritual Delegate

One day in 1920, while meditating in a storeroom at the YSS Ranchi School, Paramahansaji had vision of many people (whom he actually met later in America) and he intuitively knew that he would soon be sailing for America in fulfilment of the divine mission for which he was born: "Spread to all peoples the knowledge of the self-liberating yoga techniques," his guru had commanded him.

Serving as a delegate from India to an International Congress of Religious Liberals, Yogananda ji gave his maiden speech in America on October 6, 1920, in Boston, Massachusetts. The following comment was written in a published account of the Congress proceedings: "Yogananda....brought greetings of his Association to the Congress. In fluent English and with a forceful delivery he gave an address of a philosophical character on 'The Science of Religion,' which has been printed in pamphlet form for wider distribution. Religion, he maintained, is universal and it is one. We cannot possibly universalize particular customs and conventions; but the common element in religion can be universalized...."

In the preface to Yogananda ji's booklet, Douglas Grant Duff Ainslie, former attache to the British Legation at Paris, Athens, and the Hague, and delegate to the International Congress of Philosophy at Harvard University, wrote:

"This small book offers the clue to the universe. Its value is beyond estimation in words, since between these narrow covers is to be found the flower of the *Vedas* and *Upanishads*, the essence of Patanjali, foremost exponent of the Yoga philosophy and method, and the thought of Sankara, the greatest mind that ever dwelt in mortal body, placed for the first time within the reach of the multitude....

"The essential point to be remarked about Paramahansa Yogananda's teaching, in contradistinction to that of European philosophers, such as Bergson, Hegel and others, is that it is not speculative, but practical, even when dealing with the utmost reaches of metaphysics.... For, when expressed in terms of verbal dialectic, this knowledge must perforce lay itself open to the criticism of philosophers whose life it is, as Plato said, to be constantly engaged in discussion. The truth cannot be expressed in words, and when words are used, even by a Sankara, acute minds can always find a loophole for attack. The finite, in fact, cannot contain the infinite. Truth is not an eternal discussion; it is Truth. It follows that only by actual personal realization, by practice or method such as Paramahansa Yogananda offers, can Truth ever be known beyond doubt."

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His Tremendous Popularity

The West received with open heart this ambassador of India's ancient spiritual science of *Kriya Yoga* (a part of the *Raja Yoga* system). Following his initial successful lecture in Boston, Paramahansaji began a series of lectures and classes all over the United States. Overflowing audiences filled America's largest auditoriums. Newspapers reported his success as phenomenal. He was received at the White House by President Coolidge of the United States. The following excerpts from four leading American dailies at that time give us a glimpse of the tremendous popularity of his lectures.

The *Los Angeles Times* of January 28, 1925 : "The Philharmonic Auditorium presents the extraordinary spectacle of thousands ....being turned away an hour before the advertised opening of a lecture with a 3,000 seat hall filled to its utmost capacity. Swami Yogananda is the attraction." The *Cincinnati Enquirer* of December 1, 1926 : "Yesterday in the Hotel Sinton Swami Yogananda was greeted by over a thousand men and women.. hundreds being turned away. In this enthusiastic throng, there were literateurs, medical men, leaders of fashion, clergymen, and indeed followers drawn from many walks of life. The Swami was continually interrupted with responsive applause, his words being listened to with profound attention." The *Washington Herald* of January 1927 : "Crowds are flocking to hear Swami Yogananda, distinguished East Indian savant, who is delivering a remarkable series of twelve public lectures at Washington Auditorium, under the patronage of a committee of leading citizens of the National Capital....During the past week his audience each night has increased in numbers and enthusiasm until the capacity of the auditorium is now being taxed to the uttermost." The *Boston Post* wrote : "Yogananda first came to Boston in 1920....Since that time he has lectured to capacity houses in most of the large cities in the United States and while in Washington was presented by the British Embassy to President Coolidge. The enthusiasm with which Yogananda was greeted here in Boston during his first series of lectures was so great that he has been pressed into giving another series."

In the various classes Yogananda conducted in America during his ministry of thirty-two years, hundreds of thousands received personal instruction in yoga techniques, and particularly in *Kriya Yoga*. During this active period of lecturing, many of his shorter works were written, including *Whispers from Eternity*. In the foreword, Mme. Amelita Galli-Curci, famed American opera singer, wrote, "Paramahansa Yogananda's writings give profound answers to questions of the modern scientific mind, seeking God intelligently."

Self-Realization Fellowship centres were established in many large cities, and with the help of students Paramahansaji founded in 1925 the international Math on Mount Washington Estates, Los Angeles, California. On the twenty-three acre site are *ashramas* and other facilities for the *sannyasis* and *sannyasinis*, members of the monastic Giri Order, who carry on the work of disseminating the teachings of Paramahansa Yogananda.

His Kriya Yoga teachings are also published and distributed in India, where he had established a Yogoda Satsanga Math in Dakshineswar and a Yogoda Sakha Math in Ranchi. These maths, in addition to printing and publishing the guru's writings, guide the *ashrama* centres and meditation groups and engage in various charitable and humanitarian and educational activities. An integral part of the YSS work is over-seeing the administration of its educational institutions.

In 1935 the class teachings that Sri Yogananda had given in his lecture tours were arranged into a series of printed studies and sent out weekly to members all over the world.

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Call of the Guru

In June of the same year Paramahansaji left America on a world tour. His chief purpose was in obedience to an inner command from his guru : While deeply meditating at his mount Washington Ashrama, he had received telepathic summons from his master, Swami Sriyukteswar, who said to him : "Return to India . . . soon I shall swim out of the body and on to the Shining Abode." American disciples promptly made arrangements for his trip. Though the visit was one of personal ambivalence — the joy of being reunited with his guru after 15 long years, mixed wi h the sorrowful anticipation of separation — he could not help but share his time with devotees in other lands.

During his stopper in London before embarking for Europe, he was invited to speak at Caxton Hall. This was only the beginning of a twelve-month whirlwind lecture tour which awaited him in India.

After crossing the English Channel, his travels through Germany took him to the village of Konnersreuth, home of the great Catholic stigmatist, Therese Neumann, who every Friday suffered in her own body the stigmata or wounds of Christ. Paramahansaji's universal consoiousness was drawn to the genuine devotion of true God-loving souls, irrespective of their outer religious affiliations. Upon being told of his wish to meet her, the mystic replied : "Though the bishop has asked me to see no one without his permission, I will receive the man of God from India."

In August 1935, he was greeted by his own countrymen with great joy and homage for successfully carrying India's ancient religious philosophy to the West. No sooner had the boat docked in Bombay than he was smithered in flower garlands amid the ubiquitous reporters and photographers. And on arrival at Howrah Station, Calcutta, such an immense crowd had assembled that he was unable to disembark from the train for some time. Finally, preceded by a line of automobiles and motorcycles, amidst joyous sounds of drums and conches, and garlanded from head to foot, he was able to make his way through the streets. Soon he was prostrate at the holy feet of his beloved Swami Sriyukteswarji.

It was during this period of Yoganandaji's triumphal return from America that he received from his guru India's highest spiritual title "Paramahansa," which means literally "highest swan." The white swan is mythologically represented as the vehicle or mount of Brahma. The sacred hansa, said to have the power of extracting only milk from a mixture of milk and water, is thus a symbol of spiritual discrimination. *The Visva Bharati Quarterly* (founded by Rabindranath Tagore) wrote : "That Yogananda has acquired the virtues of a hansa is clearly evident ; for, wherever he goes, whomever he meets, he extracts only good points."

For a month in south India, Paramahansaji was an official guest of the State of Mysore, as was Swami Vivekananda forty years previously. Of one of his many lectures in Bangalore, *The Daily Post* of November 5, 1935, reported that the presiding Swami spoke of Yoganandaji's speech as "electrifying, wonderful and comprehensive.... What am I to say before him who has done so much for others and for India ? He is the exemplar of what India can do for the world."

He interrupted his speaking engagements to accept an invitation to visit Mahatma Gandhi. The Mahatma had already been to Paramahansaji's Ranchi School and had expressed his admiration for the training given to the children there. The Mahatma showed interest in the extensive spiritual work fostered by the Swami in America. Before Paramahansaji's departure from Wardha, Gandhi asked him to initiate him in Kriya Yoga, the highest meditation technique of the Yogoda Satsanga teachings.

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As a permanent reminder to the world, as well as a symbol of Paramahansa Yogananda's deep affection and respect for Gandhiji, he enshrined in 1950 a portion of the Mahatma's ashes at a specially created World Peace Memorial at the Self-Realization Fellowship Lake Shrine, Pacific Palisades, California. Each year, thousands of visitors from all over the world visit the scenic Lake Shrine, paying tribute to this revered son of India.

On March 9, 1936, his beloved guru, Swami Sriyukteswar, entred mahasamadhi. Only a few days before his passing he had told Yogananda ji : " My task on earth is now finished ; you must carry on....I leave everything in your hands. You will be able successfully to sail the boat of your life and that of the organization to the divine shores."

An excerpt from the *Amrita Bazar Patrika* captured the essence of the guru's life ; " One of the greatest exponents and propounders of the *Bhagavad-Gita*, and a great disciple of Yogiraj Sri Shyama Charan Lahiri Mahasaya of Banaras, Sriyukteswarji was.... the great inspiration behind the movement of Yogoda, which has swept America and the West under the direction of Swami Yogananda, his principal disciple.

" As he believed in the unity of all religious faiths, Sriyukteswarji established Sadhu Sabha with the cooperation of leaders of various sects and faiths for the inclusion of a scientific spirit in religion. At the time of his demise he nominated Swami Yogananda his successor as the President of Sadhu Sabha.

The purpose of his trip to India fulfilled, Paramahansaji was yet unable to tear himself away from his beloved motherland, intuitively sensing he would not return. It was not until August that he finally sailed to the West. After his return to the U.S.A., he devoted more time to partial seclusion in order to set down in writing as much of the divine science of yoga as possible, in addition to intensifying the personal training of close disciples who were to carry on his work.

Though Paramahansaji often longed to roam in simplicity by the Ganges or in the Himalayas meditating on the Cosmic Beloved, he humbly accepted the herculean task, assigned to him by his guru, of spreading the ancient *Raja Yoga* teachings of India to the West. To this end, he founded several *ashramas* and temples in California with meditation centres across the nation. Eventually, his message spread all over Europe, Mexico, South America, Canada, Africa, and Asian countries outside of India.

The Autobiography

These years of intensive activity and unflagging effort won success not only in the eyes of the Lord, but brought tributes from the pens of the most hardened Western critics. In 1946, with the publication of his *Autobiography of a Yogi,* Paramahansaji had found a true ambassador for his *Kriya Yoga* message. This book was able to penetrate the farthest corners of the globe. It brought worldwide acclaim to India's ancient teaching. The *Review of Religions,* published by Columbia University Press, wrote : " There has been nothing before, written in English or in any other European language, like this presentation of Yoga." The conservative *San Francisco Chronicle* said, " Yogananda presents a convincing case of Yoga, and those who ' came to scoff ' may remain ' to pray.' " The *Schleswig-Holsteinische Tagespost,* Germany : " These pages reveal, with incomparable strength and clarity, a fascinating life, a personality of such unheard-of greatness that from beginning to end, the reader is left breathless . . . We must credit this important biography with the power to bring about a spiritual revolution." The book is now in its 12th American edition. Published in fifteen foreign languages, it is widely used in many schools and universities as a textbook.

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Some Recollections

During these years in the West, which were a time of extraordinary productivity, Paramahansaji's mission was not without the inevitable problems, economic and otherwise. Sri Daya Mata, spiritual successor to Paramahansa Yogananda ji and president and Sanghamata of Yogoda Satsanga Society of India Self-Realization Fellowship, recalled some of these early times at the 50th anniversary of his work in America. She said,

"Although in our era, integrity, honour, and idealism have seemingly vanished under a tidal wave of self-seeking, Gurudeva lived uncompromisingly by the eternal spiritual values, and kept them ever before the disciples' vision. I am reminded of a time in 1931 when funds were urgently needed. The mortgage was due on the Mt. Washington property, our Mother Centre Paramahansaji went to the home of the mortgage-holder to ask her for an extension of time to meet the payment. This understanding woman graciously extended the deadline. Even so, it seemed impossible to gather the necessary funds in time. A man came to Mt. Washington to offer financial help, but with a string attached: he insisted that Gurudeva consent to a plan for commercializing these sacred teachings; I saw my Gurudeva dismiss the proposal without a moment's hesitation, saying, 'I will never compromise this work or my ideals for a few paltry dollars, no matter what the need!'

"Two months later, while teaching in Kansas City, Missouri, he met his exalted disciple of many lives, Rajarsi Janakananda, who was destined to play an important role in Yogoda Satsanga Society of India/Self-Realization Fellowship. This great soul, embracing the Guru as his own divine teacher, and the Guru's teachings as his every-day way of life, gave the funds with which to pay off the entire mortgage.

"Paramahansa Yogananda lived what he taught. Some of us were privileged to be in his company over a period of twenty or more years. We had put him on a pedestal — that is to say, above the ordinary religious teacher — and not once during all those years did he ever step down from that height. He was capable of great fire when spiritual discipline was called for, but always there was boundless compassion, and patience when patience was needed. Well do I recall his words to us when we became indignant over an attack by a few hostile critics of his work: 'Never speak an unkind word against other teachers and societies. Never try to appear tall by chopping off the heads of others. There is enough room in this world for all, and we should respond to unkindness and hatred with goodness and love.'

In August of 1951 Paramahansaji placed in the hands of his beloved disciple, Rajarsi Janakanand, the guidance of the YSS/SRF work. Thereafter, the guru spent most of his time until early 1952 in seclusion at his desert retreat, absorbed in writing and meditation.

The End of a Beginning

It is said that a God-realized yogi does not leave his physical body unexpectedly; he knows beforehand the probable date of his departure from this earth. As early as 1924 Paramahansaji had said to a disciple: "I shall not live to be old." The "beginning of the end" may be placed as November 17, 1951, the date of death of his saintly eighty-two year old woman disciple, Gyanamata. In 1940 he had told one of her charges, "I shall not long outlive her." Throughout his last year he gave a number of close disciples many hints that he would pass on in March 1952. During the last weeks of February he again tried to prepare the disciples: "My time is drawing near. God has better things in store for us."

On March 7, 1952, Paramahansa Yogananda ji was invited to be a guest speaker at a banquet in honour of the Ambassador of India, H. E. Binay Ranjan Sen. The guru appeared

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to be in perfect health. His talk was short. He spoke more slowly, more measuredly than was his wont. A great stillness came over the hall; the audience seemed caught up in the tremendous vibration of love and peace emanating from the master. He concluded with a few lines from his poem, "My India": "Where Ganges, woods, Himalayan caves, and men dream God — I am hallowed; my body touched that sod."

With these last words, Paramahansaji slid quietly to the floor, a beatific smile on his face. He had often said, "I do not wish to die in bed, but with my boots on, speaking of God and India.'

Death, But No Decay

Paramahansa Yogananda proved to be a master yogi not only in life but also in death. The news magazine *Time* reported his *mahasamadhi* on its religion page of August 4, 1952, when the unique events surrounding his death were conveyed to the press in a notarized letter from the mortuary director of Forest Lawn Cemetry:

"The absence of any visual signs of decay in the dead body of Paramahansa Yogananda offers the most extraordinary case in our experience . . . No physical disintegration was visible in his body even twenty days after death . . . This state of perfect preservation of a body, is, so far as we know from mortuary annals, an unparalleled one . . .

"At the time of receiving Yogananda's body, the Mortuary personnel expected to observe, through the glass lid of the casket, the usual progressive signs of bodily decay. Our astonishment increased as day followed day without bringing any visible change in the body under observation. Yogananda's body was apparently in a phenomenal state of immutability . . .

"The appearance of Yogananda on March 27th, just before the bronze cover of the casket was put into position, was the same as it had been on March 7th. He looked on March 27th, as fresh and as unravaged by decay as he had looked on the night of his death. On March 27th there was no reason to say that his body had suffered any visible disintegration at all. For these reasons we state again that the case of Paramahansa Yogananda is unique in our experience."

As a man of God, and as a recognized authority on the ancient science of Yoga, Sri Yogananda ji received the highest credentials, not only from the literary and general public, but also from his spiritual contemporaries. Of the many tributes paid in homage to this world teacher, Swami Sivananda Saraswati of Rishikesh said: "A rare gem of inestimable value, the like of whom the world is yet to witness, Paramahansa Yogananda has been an ideal representative of the ancient sages and seers, the glory of India . . . Sri Shankara-in Calcutta in 1935. I have been following his activities in America ever since. As a bright light shining in the midst of darkness, so was his presence in this world. Such a great soul comes on earth only rarely, when there is a real need among men."

In 1955, after the passing of Rajarsi Janakananda, Sri Daya Mata became President and Sanghamata of Yogoda Satsanga Society/Self-Realization Fellowship. Paramahansaji had personally trained her for this position since her entry into YSS/SRF as a renuncient in 1931. On the eve of his *mahasamadhi*, the guru had called her aside, and as they were slowly walking down the halfway of the Mt. Washington Math, he quietly turned to her and said, "Do you realize it is only a matter of hours and I will be gone from this earth?"

Overwhelmed with sorrow and stunned by the realization of the work to be done, the youthful disciple could not help but ask how it would be possible to continue without him.

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"Remember this," he replied, "when I have left this world, only love can take my place. Be so drunk with the love of God night and day that you won't know anything but God; and give that love to all." These words became the guiding light of her life in carrying on her Guru's work.

She has undertaken many world tours including five to India. Under her guidance and leadership, the society has continued to thrive.

In 1962 the *Time* ran an article on Daya Ma'aji and the growth of the YSS/SRF work: "History is sprinkled with the relics of religious sects that flamed and flickered — brief candles of faith that were lighted by a charismatic leader and died within a short time after he died . . . The Self-Realization Fellowship, too, seemed likely to sputter out after the death of its founder, Paramahansa Yogananda in 1952, but instead it has thrived. Membership has doubled over the past ten years . . . The fellowship teaches that there is a common truth behind all religious experience."

The *Los Angeles Times,* August 25, 1968, published a detailed account of the extensive growth of Paramahansaji's work, entitled "U.S. Disciple Carries on Yoga Work," in which it stated: ". . . Yogananda is known to scores as the author of the perennial good seller, *Autobiography of a Yogi,* and to thousands of others through the flourishing SRF centres. His movement today operates in all corners of the nation. It began in India, it flourished in the United States . . . it is a saga that has encircled the globe."

Diseases of the body are brought to your attention by the warning of pain. Diseases of the soul are announced by the dissatisfaction you feel in your life. That restlessness is soul's entreaty that you heal it of the diseases of mortal consciousness. I would like to see a person who feels truly satisfied and happy. Many think they are, because they live in make-believe thoughts. For a little while they are all right, but they cannot make-believe forever. The restlessness of the soul is there no matter what material means one may have. As you heed the warning signs of the body, so should you heed the distress signals of the soul.

— PARAMAHANSA YOGANANDA
Courtesy: *Self-Realization.*

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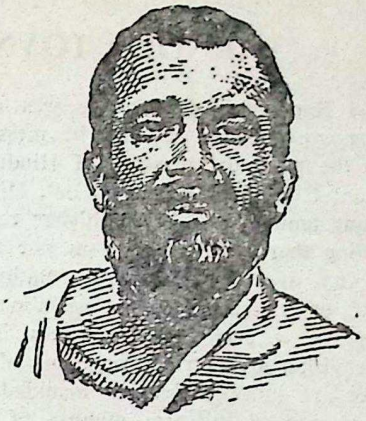

The Ramakrishna Movement Outside India

By SWAMI TATHAGATANANDA

PROF. WOODBRIDGE O. JOHNSON contributed a thoughtful and enlightening article on "The Coming Copernican Christology" in the October 1960 issue of the *Hibbert Journal*. In that scholarly paper, he suggested the incorporation of a new Copernican Christology that "is gaining a wider and wider hearing with men of other faiths like Ramakrishna. In keeping with modern man's scientific outlook and knowledge of the expanding universe, modern intellectuals demand an intellectually satisfying and spiritually inspiring concept of universal Truth. It cannot be circumscribed and limited by exclusiveness and sectarianism. The older concept of Christology is dubbed as "provincial" and is said to be "culture-centered rather than humanity-centered," since it restricts God's active concern for man to the Jewish culture of the Near East, allowing Him only an indirect interest in the rest of mankind. It is also geocentric rather than heliocentric, for it is still postulated on the Ptolemaic world view, which holds that earth is both spatially and axiologically the center of space-time . . . ".

The author of that essay points out that, in the light of Copernican Christology indicated in the writings of Paul Tillich, "Jesus Christ is no longer the one and only complete and final creating and saving word of God. His sovereignty is limited to this "way-side". He is but one among other instances of the eternal Logos becoming flesh in a divine kinosis. He is not the only supernatural saviour, but one of a plurality of saviours sent forth to save a plurality of intelligent races of beings on a plurality of worlds throughout the flow of time." The article draws its conclusion with these pregnant words: "The new Christology, if and when it becomes dominant, should transform the intolerant provincialism of Christianity into a new humanity and a new insight into the wideness of the divine mercy."

There is an increasing awareness among the unorthodox of the necessity of religious tolerance and the truth of many paths leading to the goal if only they are followed with deep sincerity and dedication. Apart from that, the very fact that one may directly know and be united with his real Self, Atman, through meditation and spiritual practice, without the aid of any outside authority. The term "yoga" (union with God) has a marked attraction seeking to hold out a great promise to all those who are tired of all hackneyed and trite religious phrases — sin, hell, eternal damnation, perdition, confession, commandments, etc. — and eagerly searching for a new source of inspiration. It is the scientific, critical, or historical attitude which subjects religion to scrutiny. As the late Dean Inge remarked:

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ARNOLD TOYNBEE ON SRI RAMAKRISHNA

Sri Ramakrishna's message was unique in being expressed in action. The message itself was the perennial message of Hinduism. As Swami Ghanananda points out, Hinduism is unique among the historic higher relations in holding that neither Hinduism nor any other religion is a unique representation of the truth or a unique way of salvation. In the Hindu view, each of the higher religions is a true vision and a right way, and all of them alike are indispensable to mankind, because each gives a different glimpse of the same truth, and each leads by a different route to the same goal of human endeavours. Each, therefore, has a special value of its own which is not to be found in any of the others.

To know this, is good, but it is not enough. Religion is not just a matter for study; it is something that has to be experienced and to be lived, and this is the field in which Sri Ramakrishna manifested his uniqueness. He practised successively almost every form of Indian religion and philosophy, and he went on to practise Islam and Christianity as well. His religious activity and experience were, in fact, comprehensive to a degree that had perhaps never before been attained by any other religious genius, in India or elsewhere. His devotion to God in the personal form of Great Mother did not prevent him from attaining the state of 'contentless consciousness' — ad absolute union with absolute spiritual Reality.

Sri Ramakrishna made his appearance and delivered his message at the time and the place at which he and his message were needed. This message could hardly have been delivered by anyone who had not been brought up in the Hindu religious tradition. Sri Ramakrishna was born in Bengal in 1836. He was born into a world that, in his life-time, was, for the first time, being united on a literally worldwide scale. Today we are still living in this transitional chapter of the world's history, but it is already becoming clear that a chapter which had a Western beginning will have to have an Indian ending if it is not to end in the self-destruction of the human race. In the present age, the world has been united on the material plane by Western Technology. But this Western skill has not only 'annihilated distance', it has armed the peoples of the world with weapons of devastating power at a time when they have been brought to point-blank range of each other without yet having learnt to know and love each other. At this supremely dangerous moment in human history, the only way of salvation for mankind is in Indian way. The Emperor Ashoka's and Mahatma Gandhi's principle of non-violence and Sri Ramakrishna's testimony to the harmony of religions: here we have the attitude and the spirit that can make it possible for the human race to grow together into a single family — and, in the Atomic Age, this is the only alternative to destroying ourselves.

In the Atomic Age the whole human race has a utilitarian motive for following this Indian way. No utilitarian motive could be stronger or more respectable in itself. The survival of the human race is at stake. Yet even the strongest and most respectable utilitarian motive is only a secondary reason for taking Ramakrishna's and Gandhi's and Asoka's teaching to heart and acting on it. The primary reason is that this teaching is right — and is right because it flows from a true vision of spiritual reality.

"One of the chief obstacles to the acceptance of Christianity was the history of the Church."

The doctrinal anchorage of the Christian thus becoming weaker and weaker, and the excellent biographies of Shri Ramakrishna and Swami Vivekananda translated into all major languages including Russian, gave the reader the first opportunity of really acquainting himself with the wonderful catholic message of the master and his chief disciple. The works of Dr. Radhakrishnan and Khalil Gibran, to mention briefly, have done their part together with liberal minded Christians and others in stimulating liberal thinking within and without the Church. There are many voices against the Church, against revealed religion, against

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belief in miracles, the historicity of Christ and many of the doctrines preached by the Christian churches. The literature about religion — Eastern as well as Western — is amazing in bulk, if not always illuminating and significant. These facts clearly show that western religious-minded intelligentsia are quite keen about religious affairs.

A New Prophet

Swami Vivekananda with a prophetic vision anticipated all these reactionary trends and this emboldened him to declare in bold terms the lofty message of Vedanta for the westerners : "That which exists is One, sages call It by various names." (C. W. III, p. 113)

The spiritual realizations of Shri Ramakrishna verified the truths affirmed by Vedanta. The cardinal points of his message can be summed up as follows : the reality of God, the divinity of human life, service to man is service to God, the harmony of religions, oneness of existence, and the universality of Truth. Each of these has profound significance on our life and thought. He placed before us one supreme ideal — intuitive experience of divine Consciousness within our hearts. Not only abiding peace, ultimate freedom and eternal bliss are the outcome of such experience, but also worldly peace and security. The peace and progress of the world surely depend on individuals elevated spiritually.

A distinctive characteristic of Swami Vivekananda is the comprehensiveness of his vision. In his inaugural message on the Swami Vivekananda Birth Centenary, January 11, 1963, Swami Madhavananda rightly observed on his life and message : "In his comprehensive message, science and religion, reason and faith, the secular and the sacred, the modern and the ancient, and the East and the West became unified, and he himself was the personification of this union. His life and message have given the necessary impetus for the ushering in of a new era in the history of the civilization of man." Swami Vivekananda gives his spiritual experience in these following words : "If you go below the surface, you find that Unity between man and man, between races and races, high and low, rich and poor, gods and men, and men and animals. If you go deep enough, all will be seen as only variations of the One, and he who has attained this conception of oneness has no more delusion.' (C. W. II, p. 53-54)

Swami Vivekananda's plenary spiritual experience finds no fundamental disparity between the groups of people living in the different cultural backgrounds. They are all struggling for the fulfilment of their highest aspiration. Romain Rolland remarks : 'Far from feeling that there was a fundamental natural difference between Europe and Asia, he was convinced that deep contact between Europe and Asia would inevitably lead to a renaissance of Europe ; for she would renew her vital stock of spiritual ideas from the East." Further he says, "His intuition of unity of the human race did not stop at the arbitrary divisions of races and nations. It made him say that he had seen in the West some of the best Hindu types, and in India the best Christians."

Swami Vivekananda deeply understood the defects of the highly materialistic civilization of the West. The West needed the spiritual wisdom, universal attitude, catholicity, and the patience of Indian life. He preached the lofty message of Vedanta for the spiritual awakening of the world at large and tried to develop solidarity of culture based on mutual appreciation and acceptance for the universal truths common to all humanity. How seriously he took up the work of enlightening the West through Vedanta can be understood from his writing. "I had to work till I was at death's door and had to spend nearly the whole of that energy in America, so that the Americans may learn to be broader and more spiritual." (C. W. V. p. 105) He looked upon Shri Rama-

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krishna as an illustration and embodiment of the Religion Eternal. His life and teachings will help people to understand the plan and purpose of all the religions of the world and their underlying truth and harmony.

The Ramakrishna Mission

The very first object of the Ramakrishna Mission is "to import and promote the study of Vedanta and its principles as propounded by Shri Ramakrishna and practically illustrated by his own life, and of comparative theology in its widest form". The Ramakrishna Movement is a missionary organization with intriguing apathy for proselytization. The trained monks are sent to the West by the Headquarters at Belur Math, India, at the invitation of the groups of friends interested in Vedanata. They are like guest teachers rather than missionaries. They perform a double function: to help the spiritual aspirants to develop their spiritual life and to promote mutual understanding and appreciation among the followers of different religions. "It is the life of the teachers which is catching, not their tenets," says one friend. The teacher's personality has had a deeper appeal and impact on the students. All religions for them are valid paths to attain Supreme Beatitude. Their deep appreciation for other faiths does not compromise their faith in Vedanta. Loyalty to other faiths is quite consistent with Vedanta.

This catholic attitude of accepting other faiths as valid for God-realization is the unique contribution of Shri Ramakrishna. "Shri Ramakrishna did not come to found another sect. He came to bring new life, new impetus, into the spirit of all religions. And it was to produce young men of selfless character and purity to broadcast the Master's ideal of universality that Swamiji founded this monastery." (Swami Premananda, *Teachings and Reminiscences*, p. 76.)

Tributes from the West

Fascinated by this high idealism practised by the Ramakrishna Movement in the West, Gerald Heard, the noted British writer, writes in *Vedanta for Modern Man*: "The future of religion throughout the world could belong to Vedanta if it will guarantee this "holy liberty" . . . Their need, the terms in which they can conceive of ultimate reality, must then be respected, their mode of worship guaranteed and sanctioned."

In his recent work, *The Inevitable Choice: Vedanta Philosophy or Christian Gospel*, Edmund Soper, emeritus professor of the history of religion at the Garret Biblical Institute, reflects the same appreciation of catholicity practised by the Ramakrishna Movement. He is very much apprehensive of Vedantic all-comprehensiveness and its declaration that one need not give up Christianity to embrace it. "Herein lies the danger of this new doctrine," he says. "The other religions stand in contrast and even opposition to Christianity; but Hinduism in its more recent form, that of the Vedanta philosophy as taught by the Ramakrishna Mission, is the most subtle and powerful and therefore the most dangerous opponent of Christianity in the world today."

Robert L. Slater, Professor of World Religions at the Harvard Divinity School writes: "The Ramakrishna Mission to America came to stay. The fourteen centres of the Ramakrishna Mission may or may not increase, the spate of new books on non-Christian faiths may or may not continue, but what they represent is no short-lives feature of this modern world . . . ? (*Have Christians an Answer? Our Response to Mission in America*, p. 394)

Thinking westerners today are in desperate search after a philosophy of life which will satisfy their intellect, emotion and spiritual urges. The breadth of Vedanta, matched by its penetrating insight into human psychology, the wide sweep of its cosmology and the magni-

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ficent doctrine of monism, is truly enlightening, refreshing and inspiring. Gerald Heard writes: "Indeed we may say that the appearance of Vedanta in the West as a living religion, and not as an academic study, is inevitable just because the religious heredity of the West has now outgrown the tight Hebrew pot of cosmology in which it had been growing for two millenia. A faith that taught hell for those who did not get themselves saved in this life was suited enough to put the fear of God into barbarians or into men too busy to do much more than make a dash with their last breath for a deathbed repentance. But for people really interested in the spiritual world, really desirous of growing spiritually and filled with real longing to know and love God, such doctrines were, far from being any help, a terrible obstacle. Catholicism has become increasingly dogmatic, Protestantism increasingly secular and humanist. Where were men to find a religion that was intense but not cruelly narrow, wide not vague, loose but not tepid? Vedanta in the broad range that is given by the Vedanta activity in America is the answer. And the very breadth of Vedanta, combined with its force, is bound to embrace and develop much that is now lying latent in our western thought and spirit." (*Vedanta for Modern Man*, p. 2)

Dr. Kenneth Walker, a close friend of the Ramakrishna Vedanta Society, London, writes about his spiritual maturity. "This does not mean that those who have found emotional, intellectual and spiritual satisfaction in the Vedanta must of necessity cease to be Christians. One of the great advantages which I personally have obtained from studying an Eastern system of knowledge is that it has enabled me to understand far better than I did before the Gospels." (*Vedanta for East and West*, Jan-Feb. 1961, p. 76)

Arnold Toynbee, the historian, is another great intellectual who has shown a remarkable admiration for Indian thought. In a forward to *Shri Ramakrishna and His Unique Message* he says: "Shri Ramakrishna's message was unique in being expressed in action. The message itself was the perennial message of Hinduism . . . His religious activity and experience was, in fact, comprehensive to a degree that had perhaps never before been attained by any religious genius, in India or elsewhere."

This Movement has been working in the West with an attitude of cordiality and mutual respect. Every act of truth is also an act of service. Its approach to the religious pluralism of mankind may play an important part in bringing about peace in the world and co-operation among religions. Christopher Isherwood, a biographer of Shri Ramakrishna, says: "He (Vivekananda) made no attempt to convert the western people away from Christianity to a cult of Ramakrishnal and this wise policy has been followed by centres he founded in the West. Thus the Christian mistake in the Orient has been avoided."

Jackson, Carl Thomas, has observed that the Ramakrishna Movement has been a rather unusual movement with a significance out of proportion to its size . . . The Ramakrishna Movement has been and is the generally accepted representative of Hinduism, in the U.S."

Swami Vivekananda gave a mandate to its followers. He exhorted us to preach through living. The example of personal life is better than precept. He did not want cheap popularity. "A large promiscuous crowd of people does not mean a propagation of the message of Shri Ramakrishna." (*Master and Disciple*, Chap. XL, p. 290)

The West catches a glimpse of eternal India through the contact of the Movement. They begin to appreciate the beauty of her thought, her philosophy of life. The Movement has demonstrated through its work in the West

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that humanity can achieve harmony notwithstanding conflict and variety provided we are spiritually elevated. It is no longer a mere platitude but a fact. Today's interfaith dialogue has opened a new vista of civilization. Who can ignore the influence of the Mission behind such will for co-operation? And this fact has been acknowledged by Mr. Floyd H. Ross, Professor of World Religions, University of Southern California in U.S.A. in his thoughtful article on *Vedanta and the West* as follows: "Under the leadership of men trained in the spirit of Ramakrishna and Vivekananda, the Ramakrishna Centres are living examples of how timeless truths of the past have value when they are continuously relieved and reinterpreted in the present . . . These Ramakrishna centres in the West are playing their own part quietly in helping to prepare the way for the united pilgrimage of mankind towards self-understanding and peace."

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SWAMIJI'S ADVICE TO STUDENTS

"You will be nearer heaven through football than through Gita".

He found that the main reason for her fall was the neglect of the masses. Owing to a thousand years of tyranny by kings, priests and the higher castes, the people had become very weak. First of all was the physical weakness, which the Swami considered was the cause of at least one third of our miseries. The first message, therefore, which Swami Vivekananda gave was to give up this terrible, soul-killing weakness. "Religion will come afterwards", he said, "Be strong my young friends; that is my advice to you. You will be nearer to Heaven through football than through Gita. You will understand the Gita better with your biceps, your muscles, a little stronger. You will understand the mighty genius and the mighty strength of Krishna better with a little of strong blood in you. You will understand the Upanishads better and the glory of the Atman when your body stands firm upon your feet, and you feel yourselves as men."

— SWAMI VIVEKANANDA.

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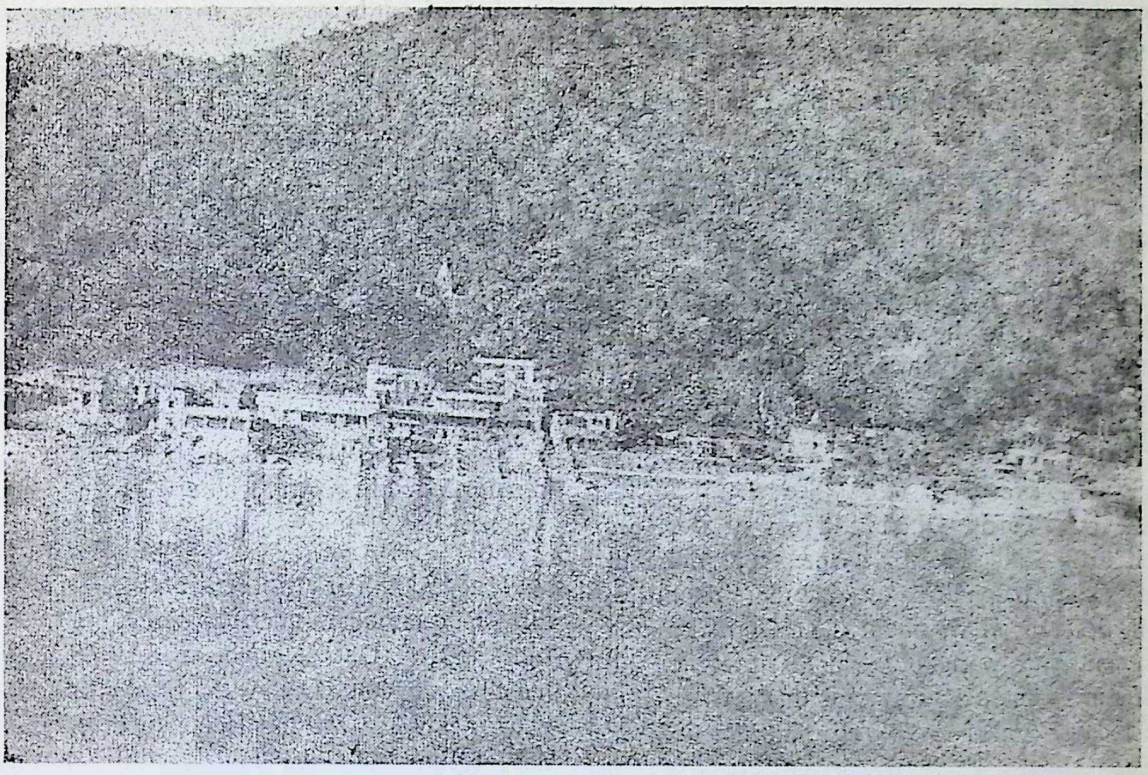

A view of Swami Sivanandashram, Rishikesh.

Swami Sivananda's Influence Abroad

PROF. T. K. NARAYANAN

A Swiss lady, Myriam Orr, came to Sivanandashram in the late fifties. When she arrived at the *ashram*, a strange scene greeted her. An elderly man of magnetic personality, with a face beaming with bliss and good nature, barefoot but dressed in an English over-coat, walked three times round an emaciated poor man whose body was badly protected by a torn loin cloth against the strong and cool Himalayan mountain air that swept the river valley.

After the circumambulation was completed, the elderly man prostrated himself before the beggar. He then took the beggar to the *ashram* kitchen and had a meal served to him and together with his guest, ate a little rice. After this, he sang in a melodious and mellifluous voice a Vedic chant about the divinity and brotherhood of man.

The elderly man was none other than Sri Swami Sivananda.

Writing of her experiences in the Swiss journal, *La Tribune de Geneva,* the lady narrated how in the course of the numerous interviews which Swamiji granted her, he told her: "The man whom you saw when you arrived here is a Harijan. He came to see me, because he felt that he was going to die. I saluted him and asked him to stay in our hospital. During his sick days, he will be

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surrounded by our love. There is only one caste, the caste of humanity.

Untouchability is infamous. Religion has nothing to do with it. It is an aberration, superstition, of which still many are made victims. It has to be fought by all means and completely uprooted."

This is one of the innumerable incidents that occurred in the *Ashram* in the life of the great Master, Sri Swami Sivananda, which transformed the lives of ever so many disciples who went to have his darshan.

Swamiji preached more through his practices than words. Different types of devotees went to the *ashram*, speaking different languages, belonging to different countries, with different views about their *Guru*. But the moment they were there in his presence, all differences melted away and they saw in him an incarnation of love, grace and affection.

Gurudev Sri Swami Sivananda was very free and frank, and it is this aspect, more than anything else, that drew to him more and more devotees, both from foreign and Indian.

Secret of His Popularity

It will not be an exaggeration to say that Gurudev Sri Swami Sivananda was one of the most popular saints of modern India known almost in all countries of the world. Many were even very eager to know the secret of his popularity, and many from far-off lands did come to the *ashram* just to see 'how this famous saint looks like', who was very popular in their lands.

Revealing the secret of the popularity of Sri Swami Sivananda in far-off countries, Harry Dikman of Latvia wrote : "In my opinion two causes are responsible for his popularity. Firstly, Swamiji uses all possible means to broadcast his message. In this respect he is quite modern. The other cause is his burning desire to spiritualise the greatest possible number of truth seekers in a short span of time."

'For men of broad heart, the whole world is their family' goes a popular Sanskrit saying. And Swami Sivananda's heart was very broad and included everyone irrespective of colour, country, creed or cult. The *Ashram* was wide open for people of almost all faiths from any part of the world. Seekers came from Germany, Australia, America, Russia, Africa, Japan and various other countries to see in him a Divine personality, love incarnate, welcoming them with motherly affection and transforming them miraculously to a better state.

How Swamiji transformed seekers is something unique and wonderful. Writes Sri Lucien Linde, Three Oakes, Michigan, U.S.A., about his first acquaintance with Sri Swami Sivananda. "Words are too feeble to describe my deep feelings of love and gratitude towards His Holiness for the great change he has brought about in my life. One day I stumbled over an advertisement of unusual books. One of the titles read : *Voice of the Himalayas* by Swami Sivananda. The word 'Himalayas' sent a shock to my head. I said to myself that I would buy this book, even if it costs a hundred dollars, for I was convinced that it was written by one of these holy men. I ordered for it instantly and received it a few days later. Having read one page only, I knew that I had hit a spiritual gold mine. I read with tears in my eyes and with my heart aflame."

The Unique Doctor

Gurudev was a medical practitioner in his *poorvashram* and had a very successful profession as a renowned doctor both in India and Malaya. It was at a time when more and more money and fame began to flow towards him that he renounced everything and proceeded to the Himalayas in search of truth. So, he was first a successful doctor of the body and

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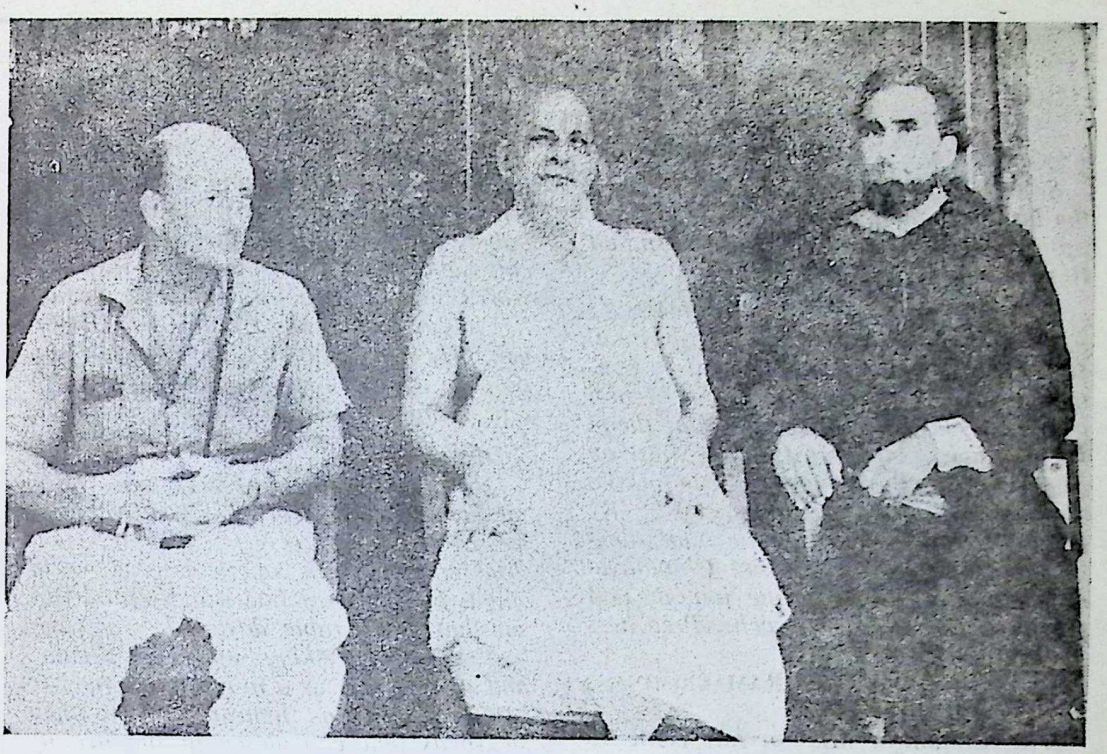

Foreign devotees with Swami Sivananda.

later he emerged after years of penance as a realised 'doctor of the soul'.

This is how a doctor devotee, Dr. Juliane Neubauer, Vienna, Austria, writes about Gurūdev : "The power of evaluation and the balm of love, which came to me through His Holiness has been of great help to me as a medical practitioner, since it enables me to find that the right way of treating the often very complicated psychical cases of my patients."

Spiritual treasure is something common to all-men irrespective of their religion or race. 'Truth is One. Sages call it variously'. This is the clarion call of our scriptures from time immemorial. Different religions are after all different paths to the same goal. Different scriptures speak the One truth in different forms and ways. Real religion is the religion of the heart. It is the religion of truth, love and non-violence. It is this religion of truth that Sri Swami Sivananda was trying to propagate among men through his hundreds of inspiring and elevating books. So it is quite natural that seekers after truth in different parts of the globe were simply magnetically attracted by his writings and his words of wisdom gave them not only solace and peace, but also helped them much in turning a new page in their life.

Sri Barbara Mayor, West Germany, gives a lucid account of the secret of Gurudev Sri Swami Sivanada's success in the spiritual field : "Swami Sivananda's message is suitable to all the people of the world, to all those who desire peace and wish to free themselves from fear and other vexing problems of life. Well-known in the East and West alike Swami Sivananda has faithful disciples, listeners, worshippers and followers practically all over the world. He is a practical *yogi* and is capable of giving advice in almost all the fields of life. He is able to tackle every kind of problem which we have to face. His books are

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SWAMI CHINMAYANANDAJI : THE MAN AND HIS MISSION

Swami Sri Chinmayanandaji is one of the beatific, scintillating sea-shells thrown up by the mighty flood of Modern Indian Renaissance.

Indian Renaissance has many facets — political, cultural, religious and spiritual. In the first quarter of the twentieth century, obscure, young Balakrishna Menon of Kerala was hypnotised by all of them. He gradually blossomed forth into an eloquent and passionate apostle of the message of Indian Renaissance. By the middle of the century he had transformed himself into Swami Chinmayananda of India, one of the famous and eagerly sought-after Teacher-Preachers the world over . . .

— S. RAMAKRISHNAN.

The Chinmaya Mission has come to stay. Through the hundreds of Yagnas conducted in India and abroad, literally lakhs of people have at long last come to feel proud of an idea which almost died for want of nourishment — that they are Hindus and belong to one of the grandest cultures in the world. Religion had for a long time remained static in India. Swami Vivekananda made it dynamic over 70 years ago. Swami Chinmayananda is doing it today on a more colossal scale. Through his inspiring words soaked with love and compassion he has reconverted Hindus to Hinduism. He has tailored his talks to suit modern audiences by using modern ideas and terminologies, for dead phrases, he knew, can never nourish a culture.

26 years and 265 Yagnas later, Swamiji has emerged as an acknowledged Messiah of the people. One shudders to think of what the world might have missed had our Swamiji not, on that memorable day, 27 years ago, had the epoch-making 'afternoon dream' and come down as a ministering angel to inspire and help thousands leave their sick-beds and convalesce in the healthy Vedantic air. If Adi Sankara's life had been an inspiration to the people of the 8th century, Swami Chinmayananda's is to those of the 20th century. The triumphant march of Vedanta today is the work of this one spiritual giant.

— S. VIJAYALAKSHMI.

unique and they are universally acclaimed as true guiding agents."

Swami Sivananda has done a great deal in rescuing yoga from misunderstanding and misinterpretation. He deserves commendation for he has extended the knowledge of *yoga* to all peoples of the world irrespective of religion, nationality or any other distinction whatsoever.

To Sivanandashram, ambassadors came, musicians came, prime ministers came, scholars came, politicians came, and people from almost all divergent walks of life came to have the darshan of this Himalayan sage and seek his blessings. And all returned with a sense of satisfaction that they have found some treasure hidden and invaluable. Because his *yoga* is 'Integral Yoga' and his teachings are easily understandable and practicable in our daily life.

Religious differences melted away in his presence. Muslims, Christians, Buddhists, Hindus and others, all stood before him forgetting their differences and seeing in him their chosen ideal.

Rt. Rev. Charles D. Boltwood, who was the presiding Bishop, Ecumenical Church Foundation, London, portrays his view of Gurudev

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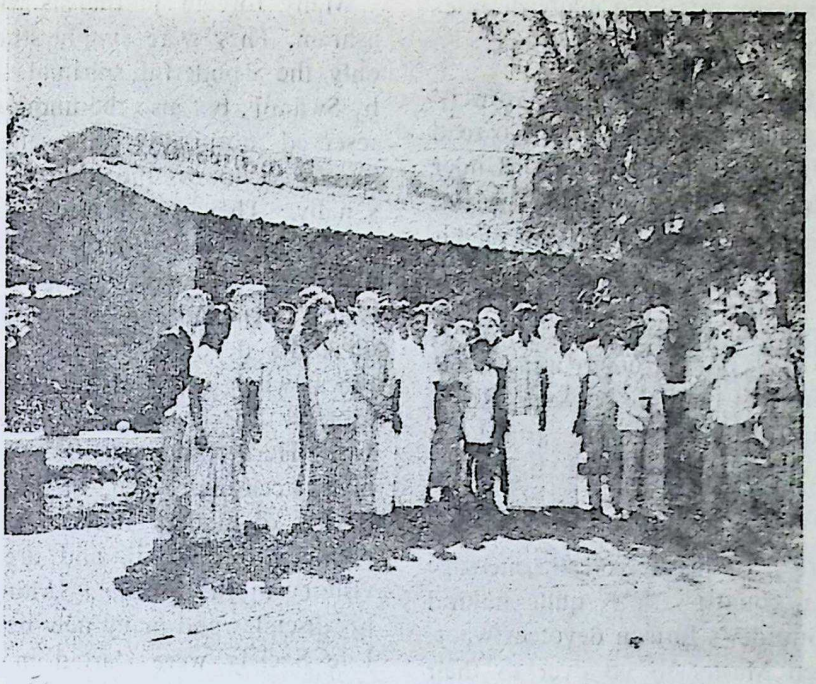

Swami Sivananda's European disciples at Sivananda Tapovan, Madurai.

in the following words : "Jesus Christ said, 'If I be lifted up I will draw all men unto me.' and I am sure that is what you have done, lifted up the all-loving One, the Light of the world unto you, and it is divinely natural that you should draw unto your dear Self, the God love within us for, 'like must attract like' and thus you not only stand high in the opinion of God but also of your fellowmen — *laudari-a ludato viro* '.

An Adept Yogi

Swami Sivananda was unique in the galaxy of saints and *yogis*. He was an adept in all the *yogas*. He offered free his deep knowledge. He gave individual instructions through correspondence. And then he gave what the aspirant wanted. It was not so with other saints. They often taught the path they themselves liked.

Harry Dickman, from Latvia, corresponded with Swamiji and received from him practical instructions on every step in *Raja Yoga*. He conducted yoga classes on the beach and people suffering from incurable diseases got cured through yogic *kriyas*.

His Western Admirers

The practical teachings of Swamiji made a tremendous appeal to the western mind. The book, Kundalini Yoga so impressed Dickman that he translated the entire work and brought it out as a type-written volume. The church did not permit printing of books on non-Christian faiths. He translated Swamiji's *Ten Upanishads* also. People who read these books got a new insight into yoga and philosophy.

In Denmark, the 'White Fakir' Louis Brinkfort, translated Swamiji's articles. His translations appeared in the periodicals of Copenhagen. In Sweden and Norway, Mrs. Edith Enna, a great devotee of Swamiji, demonstrated yoga postures. People evinced keen interest in *asanas* and yoga. She explained how Swami Sivananda's *Hatha Yoga* teach-

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ings had helped many in curing many diseases and leading a healthier and happier life.

In Belgium, Dr. Heinz Baublett of Antwerp addressed many gatherings, where he also read out portions from Swamiji's books. Under Gurudev's instructions, he included prayer, *kirtan* and *Om* chanting as other items in his programmes.

V. M. Seplevenko, a Bulgarian clergyman, became a devotee of Gurudev and wrote *Mantra* daily and sent the note-books to Rishikesh for Swamiji's perusal. He translated Swamiji's works into Bulgarian for free distribution.

With the spread of his books and message in many foreign countries, it is quite natural that many of Gurudev's foreign devotees wanted their beloved Master to go over to their places at least once to awaken the masses spiritually. Indeed, they programmed a world tour for Swamiji close on the heels of his successful 1950 Indo-Ceylon tour. Swamiji's devotees, disciples and admirers all over the world were very enthusiastic about it. Many started printing many of his booklets and pamphlets and distributed to herald his visit. But at the last moment, the world tour idea had to be given up, because of Swamiji's indifferent health. Anyhow Gurudev's invaluable ideas spread far and wide and more and more seekers flocked to the ashram.

Some of the foreign visitors brought cine and TV Cameras. They shot films of *ashram* life and screened them back home. Remarkable among them was Theodore Von Radoc whose films projected over the Canadian TV network. Similarly Swamiji appeared on telescreens in France, Belgium and Switzerland, and more than about three million saw him interviewed by a representative of Television Francaise, entitled, *'The Yogi and the Builder,'* the feature also showed some of the daily activities of *Sivanandashram.*

Many foreign journalists visited Sivanandashram. They were simply stunned to see not only the wonderful spiritual service rendered by Swamiji, but also the unquestioning and unreserved hospitality and affection extended to any visitor to the *ashram* by himself personally. They wrote feature articles about Swami Sivananda for journals in their own countries. Tourists, who visited India, visited Sivanandashram too and wrote books on India devoting considerable space, sometimes whole chapters, to Swamiji and his ashram. In his book *Spiritualite Hindoue,* Jean Herbert quoted Swami Sivananda on many occasions as one of the greatest spiritual leaders of modern India. All this gave wide publicity to Swamiji and drew more foreign visitors to the *ashram.* Many more became his disciples and many new branches of Divine Life Society were started in different countries to propagate the teachings of the Himalayan saint.

Dr. Maryse Choicy, Editor-in-Chief, *Psyche,* Paris, came to India in search of real saints and sages. She thought that saints were rather dull and melancholic, quite ignorant of science and intellectual knowledge of which Westerners felt very proud. But when she met Sri Swami Sivananda she had to change her view and vision, because she found him full of humour and very human too. She stayed in the ashram for a few days.

About her impression of the Master and stay in the ashram she writes : "Swami Sivanandaji knows all the things you can learn in a Western University and many more which you cannot. The most stubborn materialist must feel that aura, that magnetism, that serenity, that holiness which float about Swami Sivanandaji. What struck me as most admirable and new about Swami Sivananda is the way he puts the Divine in every moment of his life. Whether it be psychology, medicine, philosophy or religion, Swami Sivananda has always something to teach us. I

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may say he is in the present century one of the most complete of men I ever met. It is probably because love and service are the driving forces behind Swami Sivanandaji just as they were behind Mira and Tukaram."

Dr. Frederick Speigelberg was sent by the Stanford University of U.S.A. to India to see if her ancient spiritual culture was still alive.

Dr. Speigelberg visited various ashrams and monasteries. He also came to Sivanandashram.

During the night Satsangh in the *ashram*, on Swamiji's invitation, he summed up his tour impressions :

" I find that the spirit is still alive, very much so, in the *ashrams* in India, where, as in this, there is the living presence of a Master. It is a sad reflection to find that in the Government and public services this spirit is almost nil, whereas in the West you find greater traces of this spirit in those quarters.

" Swamiji, I have seen many saints in India during this tour. But what I greatly admire in you is that you have not the slightest trace of an inferiority complex from which others suffer. You are so outspoken, and you are so full of humour that you capture our hearts. Humour is a thing that is lacking in philosophers and saints too, very often. That spoils everything and makes it dry pedantry."

This aspect of humour is something unique in Swamiji. He was always cheerful and humorous, even when his physical frame suffered from some ailments. He also wrote a book on *Vedanta in Humour*. He believed and practised firmly that true *Vedantins* should themselves be ever cheerful and make others so. Swamiji's humour had always a point to convey. He himself once said, " Sometimes to elevate the depressed, to cheer up the dull, I appear to be humorous. I may joke and play with my students and visitors and make them laugh like children. But behind every joke, fun and humour, there is a purpose. I have a limit for everything. Every action or word has a definite purpose in the evolution of the people around me."

Swamiji was able to establish a rapport with the visitors, whether Indian or foreign. The strictly rational and questioning mind of the Westerner was won over by the Master in the same way as the innocent, believing mind of a rustic Indian woman. This was possible for him because whenever he met anyone, Swamiji at once raised or lowered himself, adjusted himself to the exact level, mental or psychological of the person whom he encountered. He was a child among children, a scholar among scholars, a polished Westerner among visitors from the West and a saint among saints.

Swamiji preached and practised the real religion of love and truth. And real religion is above nationality, colour, caste or creed. And hence there is no wonder that Sri Swami Sivananda's message is acceptable to one and all, and the branches of the Divine Life Society are found all over the world in various countries of divergent creeds and culture.

The World-wide Movement

The Divine Life movement started by Sri Swami Sivananda years ago is now taking deeper roots in many more new places in far-off lands due to the tireless and yeomen work carried on by his *sannyasins*, disciples and ardent devotees. In South Africa, Swami Sahajananda is spreading the Master's message of life Divine through many branches of Divine Life Society, by running Sivananda Schools and publishing Gurudev's works in the most impressive way. Swami Satchidananda in U.S.A. through his Integral Yoga Institute, Swami Vishnudevananda in Montreal, Canada, through his Yoga Centres, Swami Venkatesananda in Mauritius, Swami Sivalingam through his Prana Yoga Centre in Berkeley, Swami Pranavananda in Malaysia, Swami Hridayananda in Paris and Swami Sankarananda in Germany — all Gurudev's senior

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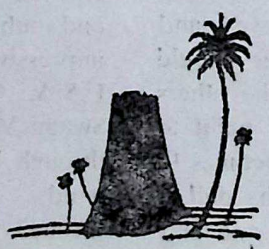
disciples have dedicated their life to propagate the message of their Master and transformed the lives of many earnest seekers.

The interaction between foreign and inland branches of the Divine Life Society is very helpful in having a glance at the impact of Gurudev's teachings on foreign aspirants. For instance, groups of visitors from France, United States, Canada, South Africa and other places have often visited the Madurai Branch of the Divine Life Society and appreciated the multifarious services rendered by Sivananda Tapovanam there to the people through its free medical camps, periodical spiritual retreats, *Gita* classes and many other service programmes.

Many times Gurudev's disciples invited him to visit their countries. Swamiji said to them in reply : "No, there is no need. People from all parts of the globe are coming here and receiving guidance. I guide them through correspondence also. It is enough that the Divine Life message reaches all parts of the world. There is no need for my stirring from this place. It is a disadvantage to be always touring. You can awaken a few people by lecturing. You can thrill an audience. But unless you can immediately give them permanent inspiration in the form of books, they will soon forget all about the lecture in the din and bustle of their daily worldly life. If I had been always touring, then I would have not been able to write these books. It is in the interest of the service of people that I have secluded myself here. To produce spiritual literature, such seclusion is absolutely necessary. My England is here, my Germany is here."

Sri Swami Sivananda loved the Mother Ganges and the Himalayas more than any other place. During the last moments of his earthly sojourn, he drank a cup of Ganga-jal with deep devotion and merged in the Supreme by having a look at the mighty Himalayas, the abode of Lord Siva.

"The East is East, West is West and never the twain shall meet", said Rudyard Kipling. How wrong it has been is proved by the magnificent work of Gurudev Sri Swami Sivananda. In his ashram the East met the West, the South met the North. His inspiring message linked the people of different races and religions. He still shines and will continue to shine in the hearts of his innumerable devotees for ever, leading them from darkness to light. May his grace guide us all !



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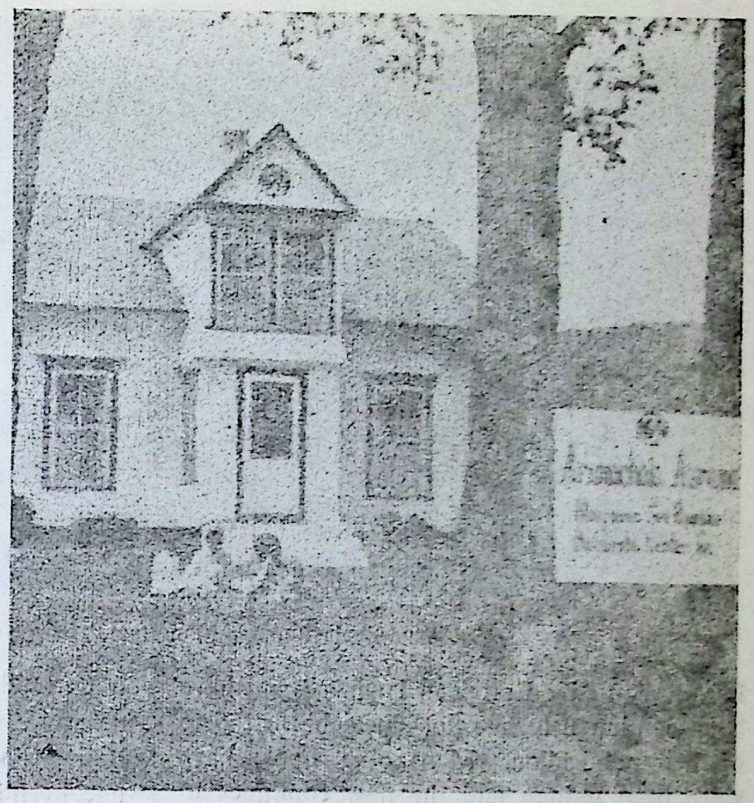
Sri Ramana's Influence in the West

JEAN DUNN



Residential Ashrama, Nova Scotia, Canada.

THE spiritual discontent of the Western peoples in recent years is best typified by the young people. They, seemingly, have repudiated the religions of the parents. However, this is not a repudiation of the Holy Trinity of Father, Son and Holy Ghost, but rather the Trinity of Mind, Money and Materialism which seems to have replaced the former.

In Bhagavan Sri Ramana Maharshi we see these Gods relegated to nothingness; Mind: "Show me the mind . . . mind is only a bundle of thoughts." Money: From the time that Bhagavan entered the temple of Arunachala and for the remainder of his life, he never again touched money. Materialism: The sole possessions of Bhagavan were a *koupina* (loin cloth), a towel, a *kamandalu* (a pot for water) and a stick. What a hero for an idealist! But, not only his life, also the appeal of his teachings, which have nothing by way of dogmatic creed, they are so simple, so direct, so potent that often, a single line can transform a life. The Divine weapon of Bhagavan, 'Who am I' can be used to slay the dragon of the mind in every situation of daily life. Who is upset, angry, fearful, happy or elated? It is no wonder that the appeal is so great for Westerners.

During Bhagavan's life relatively few Westerners came to see him. He never sought publicity and little was published about him in the West. It was not until the 1930's when Paul Brunton's book, *A Search in Secret India*, was published that many Westerners became aware of Ramana Maharshi and his teachings. But only after Bhgavan's death in 1950 and the publication of three books on his life and teachings by Arthur Osborne did Western interest really expand. These books rapidly became classics and have since been translated

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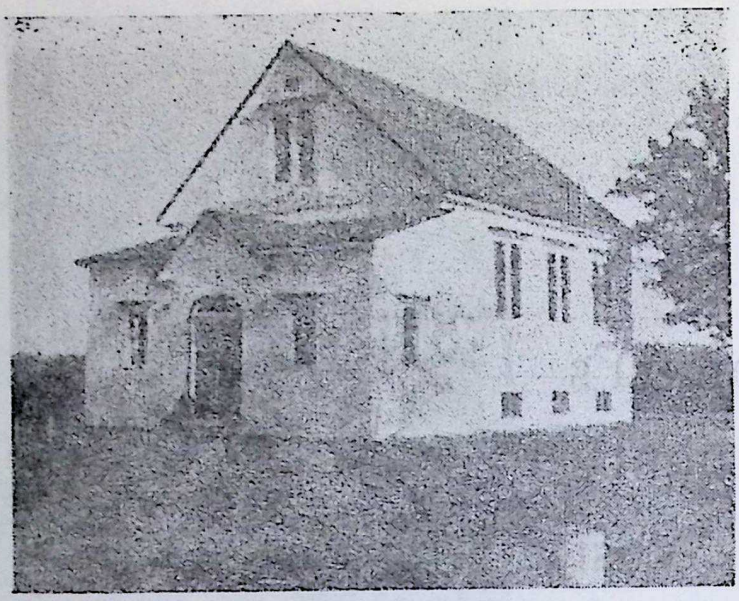

Sri Arunachala Ramana Mandiram, Bridgetown, Nova Scotia.

into every major European language and have been continuously in print since the first date of their publication. Many other books have since been written and the flow continues to this day.

There is such a heavy flow of correspondence to the Ashram that it now has its own post-office. Much of the credit for the spread of the teachings of Sri Ramana Maharshi must go to all those devotees, of both East and West, who have laboured to make his teachings available in every corner of the world, and to the *Ashram* management, headed by the President, Sri T. N. Venkataraman, the nephew of Sri Bhagavan, to his son, Sri V. Ganesan, Managing Editor of the *Ashram* journal, *The Mountain Path*, and to the board of Trustees; all of whom labour diligently to spread the teachings and to keep the *Ashram* a well-run haven of peace for those devotees who are fortunate enough to visit there.

The *Mountain Path* now circulates in forty-five different countries. There are 'Ramana Groups' and 'Centres' in the United States, Canada, U.K., France and other Western countries.

Even though there is now a world-wide net work of centres and devotees, the call from Ramana Maharshi still sometimes goes out in unconventional ways. Many have had dreams in which he appears and the Holy Mountain, Arunachala; strange thing is that these people have never heard of Ramana Maharshi nor his teachings and only later they came across his picture and his teachings. Strange are the ways of the Divine.

Although Bhagavan had little use for theoretical arguments, always maintaining that *sadhana* was more important than discussion, his teachings have generated interest in academic circles in the West and at least twenty doctoral thesis have been written there on the various aspects of his teachings. It is the people, though, who are the measure of Bhagavan's teachings in the West. Many Westerners may one day be aware of the teachings of Bhagavan Sri Ramana Maharshi on a theoretical level, but it will be those people who have the spiritual motivation to practise his teachings who will be the measure of the success of his teachings.

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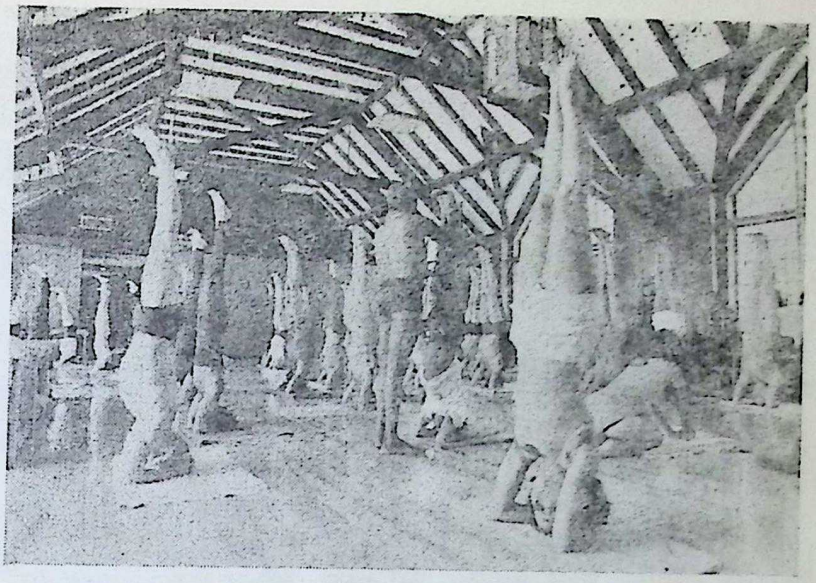

Yoga Workshop, U.S.A.

The Influence and Imprints of Yoga Outside India

B. K. S. IYENGAR

FOR 25 years I have been regularly visiting the West for periods of three months or so. On these visits I have met many eminent personalities, as well as common people, and the question is often asked, "Why is interest in yoga increasing day by day in the West?"

India is a land enriched by its ancient ever-fresh and flourishing culture. Although we were ruled for a long time by foreigners and in the clutches of poverty, we did not lose our ground, for our culture and our strong faith in its philosophical thoughts, along with our strong faith in its inner Self, have always protected us from all sorts of disasters. Facing the calamities of life, we have understood the meaning and the depth of life. Even the Hindu religion has not remained within limited boundaries. Though it is known as the Hindu religion, it has often proven that it is not meant only for Indians, but is a universal religion. (*Vishva Dharma*) ; for its truth has not remained only for a selected few, or for any particular caste, creed, or class. This has contributed much for the betterment of humanity.

Yoga was evolved centuries ago ; it is an ancient and perfect art, science and philosophy which takes one towards the innermost truth. Yoga means union. It means evenness of attitude in our day-to-day life. It is also a skill which arises by itself in our action or meditation. To achieve union and evenness one has to still the mind. One has to cross the frontier which separates the stillness in one's mind from one's thoughts and emotions. Actions that are coloured by thoughts and emotions

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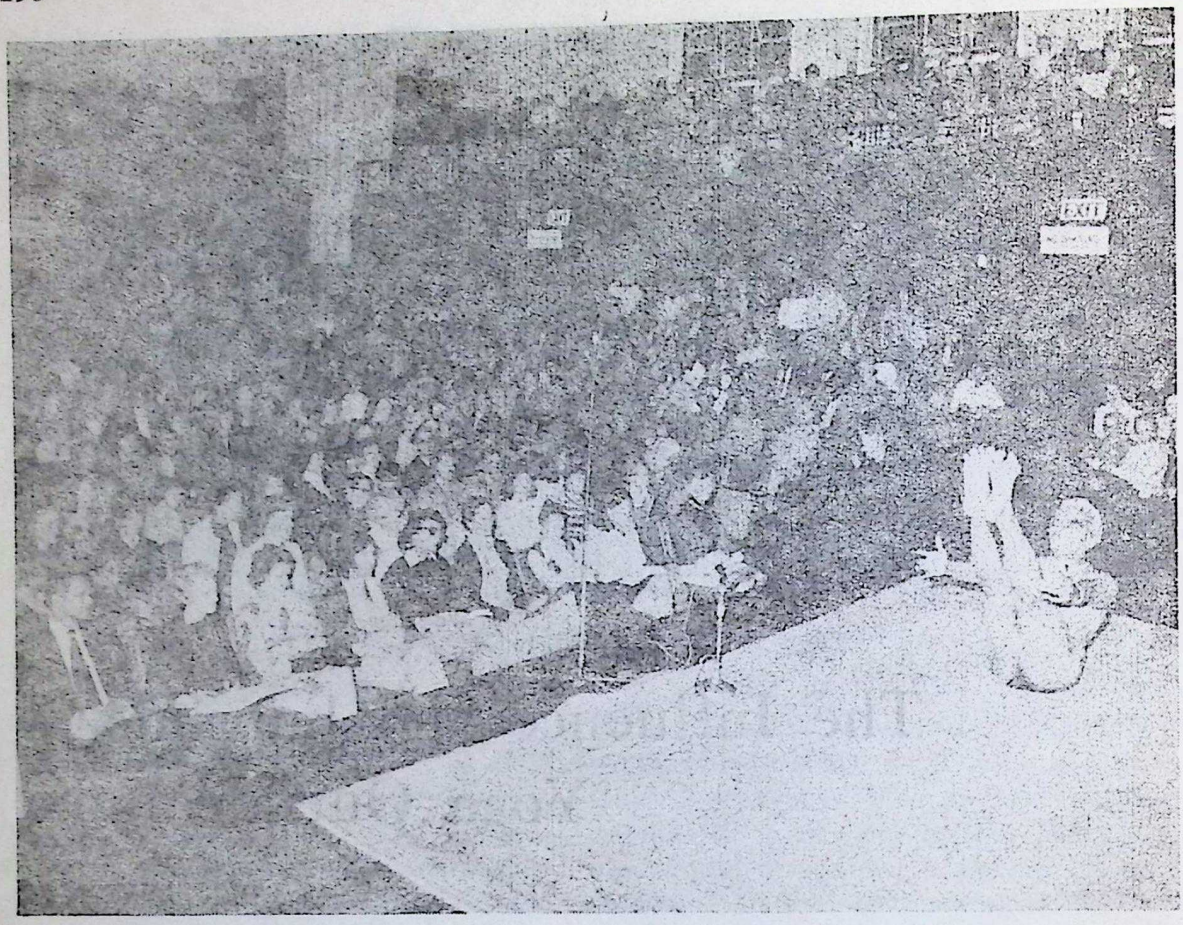

Shri Iyengar's demonstration in London for Bharatiya Vidya Bhavan's Fund in London.

are not pure. Pure action is that by which skill comes into being, which brings serenity, morality, and creativity. That is true Yoga. Thus Yoga brings purity in action, clarity in thought, and stability in mind. Hence, Yoga is India's gift to the world. The West has realised that there is a fundamental need to introduce Yoga into their way of life.

Awakening in the West

When I was first introduced to the West in 1954 by Yehudi Menuhin, (the world famous violinist), I sowed the seed of Yoga and today I am proud to say these seeds have grown into a gigantic tree. I see enthusiasm growing. Hundreds of Westerners have worked hard and have learnt well. Not only did they derive the benefit of my work, but they also started conducting classes in different centres in Europe, America, Africa, Australia, New Zealand, Mauritius, etc.; often on a purely humanitarian basis. Thus more and more people are being introduced to Yoga.

Western people have always been interested in Indian philosophy. Not only are they keen to know about the Indian way of life, but they are also keen to adopt it. However, impeded by all their book knowledge of Yoga, they could never quite grasp what Yoga is actually about. In 1954 when I arrived at London Airport, I was looked upon as a 'miracle man' and was asked whether I, being a practitioner of Yoga, could chew glass, drink acid, or walk on fire. When I denied all such demonstra-

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Shri Iyengar correcting a pupil in one of his classes in America.

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tions, the audience was very surprised and enquired what kind of yogi I was. I immediately realised that some gross misconceptions about Yoga existed in the West, and I felt that there was a lot of work for me to do to make people there understand what Yoga is. It was then a kind of a challenge for me to dispel so many misconceived notions.

The West has progressed very rapidly in technical and scientific knowledge. But the simultaneous growth of materialism has created a great spiritual void. Discipline has become a mechanical format in a barren existence. Bored with materialism the people in the West are searching for something which will give them peace of mind. The lack of any spiritual touch in human life and relationship has led many frustrated people to turn to the East for solace and inspiration. They realise that happiness and peace elude them. The art of living has been drained from their lives. A hectic life has eclipsed their peace of mind; the soft and sophisticated material comforts have robbed them of life's simple happiness; an externally imposed discipline has kidnapped their inner freedom.

Now Westerners are realising that Yoga can keep their minds out of bondage. Though physically able to sustain the pace of modern life, they are often not able to bear its mental pressures. The artificiality has hurt the core of their consciousness. A lopsided and pampered existence has not protected them from enormous mental tensions generated by so many hectic claims on their lives. Though Western society recognises and permits divorce, remarriage, free sex, independent living even for adolescent children, etc., still the people have not been able to bring peace to their inner selves. On the contrary, this so-called liberty has produced innumerable mental and psychological worries and problems. Westerners are cut off from the fountain of inner life springs. They talk a lot from the brain, but their hearts are empty and sterile. This has separated them from spirituality, and because of all this they are drawn to Yoga, to regain some inner balance.

The East and the West

While explaining why the West has taken to Yoga, I cannot refrain from saying that we Indians have neglected Yoga; this rich legacy which has come to us from our ancient sages. While the West wants to adopt the Indian way of life, which is known for its simplicity and straightforwardness, we Indians are trying to imitate their way of life. Not only have we neglected our own art — Yoga but we are forgetting it. We talk a great deal about our philosophy, but we do not convert it into action. We are merely glorifying the past. We do not live according to what is morally important; we live on ideals. We are humble and simple; belief has a very strong hold on us. But we are very slow and even slovenly in action.

The Western mind is intellectually well-trained. In India we believe that one cannot improve society unless one is evolved mentally and spiritually. As the Westerners are people of action, they go all out to improve society. Both types of approach are partially correct and productive. No doubt, we Indians are proud of our civilisation and culture, and of our great Yogis and Rishis. But that feeling is not going to lift us from lethargy. We must work, steadfastly and purposefully, as did our great masters in the past. We have to act in our chosen paths earnestly, and not casually and merely intellectually. Only action with understanding and a desire to learn with humility will bring us once again to the past glory. We are patient, tolerant, simple and humble, but we lack keenness and interest and the drive to get results.

Being of just the opposite frame of mind, Westerners, once they set their minds on something, will persevere with it. Once they take to Yogic practice, they do not treat it casually

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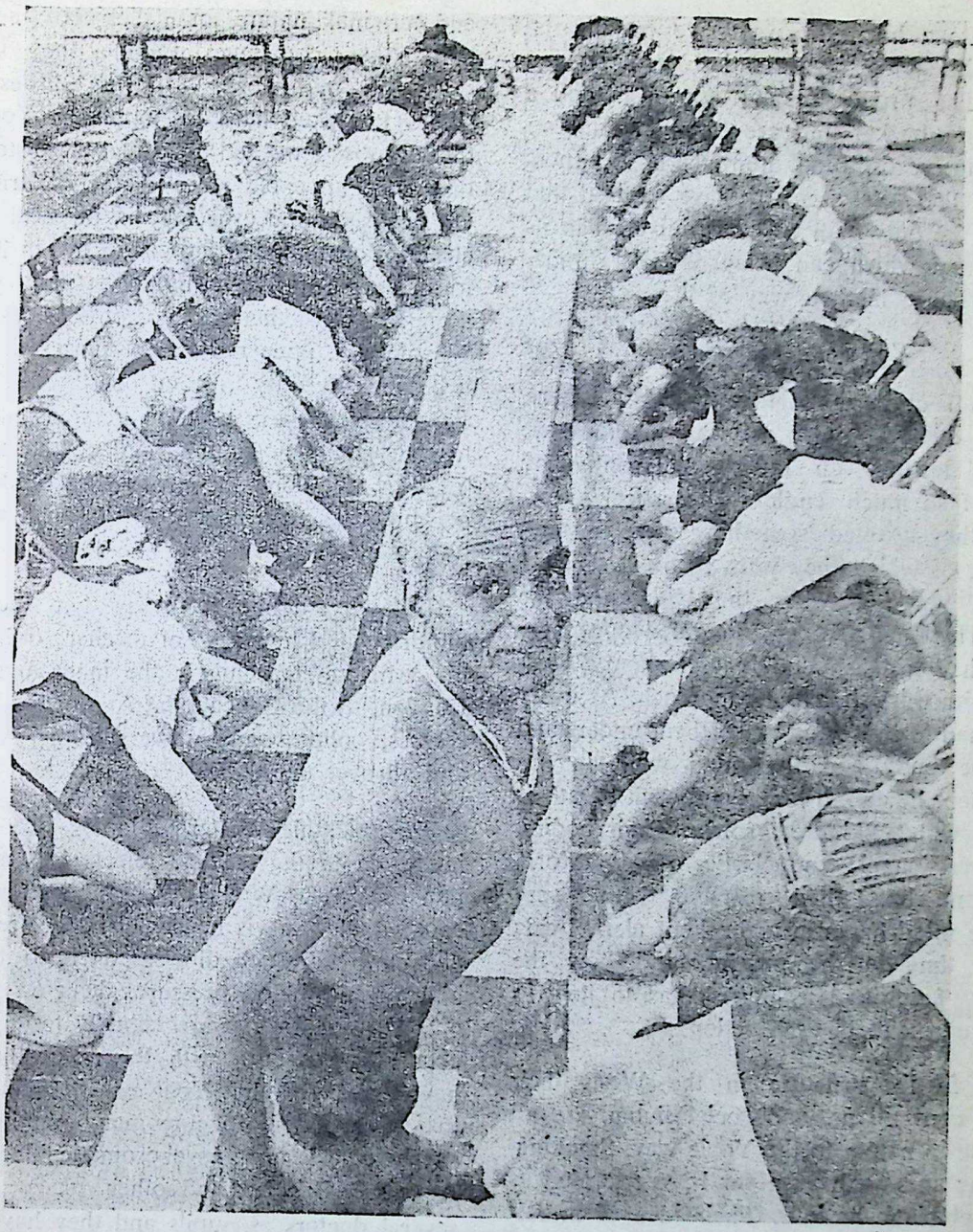

A Yoga class in America.

but try to project it. Yoga has gone to every nook and corner in the West, whereas in India, we think that it is in our blood and neglect the real art.

The West is eager to know about our philosophical approach to life. The Western mind is in search of peace, but peace cannot come from outside; it has to come from within. Unless people learn to distinguish essentials, and non-essentials, peace will ever elude them. The West thought that the soul could be realised through intelligence. Now India must teach that the head can take us only so far and no further; we

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must instead hitch the wagon to our hearts. There should be co-ordination of head and heart. The proper mental approach and a firm moral background are essential factors : without them, a spiritual approach is an impossibility. The West seems to have realised that Yoga is the only path which is universal in its nature, and which can bring about a fundamental change in their way of life.

Yoga and Medicine

When I came in contact with Westerners, the first thing they told me was that they are tired of lectures on Indian philosophy and weary of so much endless theoretical knowledge ; they wanted something practical and tangible, of which they were ignorant. We do not distinguish between the body and the mind. There must be an integrated approach. I then had to teach the *Yogasana* and *Pranayama* with this wholesome approach. At every step I had to insist and make them understand how the body and the mind work in co-ordination, how each *asana* and each breath is treated with a kindred spirit. Their bodies, being very supple and elastic, could perform movement, but I had to make them aware that the mind has also to be kept alert, living all the time in the present, and how the current of spiritual awareness has to flow in each movement, in each action.

The family structure in the West, their habits, conventions, and social living, are all opposite in nature to the Yogic way. Smoking, drinking and sex have never been regarded as unacceptable behaviour. Their idea of morality is such that they never considered it necessary for spiritual life. Yet after beginning the regular practice of Yoga, many of them stopped smoking and drinking and even attending social parties so often.

Yoga is an excellent solution for mental psychological problems, and therefore it is becoming very popular. It is of course true that popularity can sometimes damage the real and original nature of a subject ; and it is here that I have found the second stage of my work. In the fifties and sixties I worked hard to popularise Yoga. In the seventies I worked to correct the distortions that have appeared since that popularisation. On television and especially in physical fitness classes Yoga is being presented, not in its true form, but in a Westernised version ; that is more like any other form of physical exercise. Whenever I appeared on Western television, it became my duty to point out the discrepancies between these adapted versions and the true original Yoga, and to emphasise that Yoga is not done merely to "keep fit". If one practises well, health will be an inevitable by-product.

Today I am happy to say that there are hundreds and hundreds of teachers trained by me, who are teaching in the inner and outer London, to the Educational Authorities, sports centres, colleges and universities in America and all over the globe.

The scientific Western mind is also greatly interested in the medical effects and application of Yoga. While we in India only make claims that Yoga is beneficial in the treatment and curing of such diseases as heart trouble, high or low blood pressure, diabetes, and so on. Western doctors are actually testing these claims in hospitals, with the result that they have concluded that Yoga can and does help to a great extent to cure many physiological, psychological and psychosomatic illness. In America, Britain, and other places, I have several doctors as pupils and they have made observations and experiments during classes to assist them in their research into the effects of Yoga. Their research has led them to conclude that *asanas* and *pranayama* done merely in the name of Yoga do not help, and that only that which is practised in the genuine and correct way, can have a beneficial effect. I fear that one day these doctors may claim to the world that it is they who are pioneers, thus

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advancing medical science one step further, when it is really this ancient science of Yoga that is responsible for such "advancement".

Conclusion

Westerners are enthusiastic, courageous, sincere and hard working. They are always awaiting with humility guidance from the East. I think that their scientific and technical knowledge, coupled with our spiritual understanding and maturity, could perhaps work hand in hand together to bring human beings once again to the *Vishva Shanti Dharma,* the religion meant for Universal Peace which was founded by our ancient masters.

The people of the West are now discovering the LIGHT OF YOGA. I hope that it will not one day be they who bring Yoga back to our country. The East is the origin of Yoga, and I pray that it will always remain that origin and will continue to preserve this Great Art.

YOGA—ITS GRIP ON THE WEST

Yoga, which seeks to join the unenlightened nature of man to the enlightened and divine part of himself through knowledge and discipline of mind and body, is becoming increasingly popular in the West. The Western world is best acquainted with Hatha-yoga (the yoga of body control), as is indicated by a flood of publications on the subject and the rapidly growing number of Yoga schools. Paul Brunton's THE HIDDEN TEACHING BEYOND YOGA, *published in 1941, has gone through eleven printings. The first official recognition by a British local authority was given recently when the Birmingham City Council introduced courses in Yoga, for which there had been a growing demand for some years. Reporting on the Birmingham Yoga Schools, the* TIMES *(London) on 23 February, 1965 observed: "The attractions are often relaxation and gentle exercise, and the air of Oriental mystery which surrounds the classes. The long list of pleasures from which a fulltime yogi should abstain seem not to be observed by night school students. Many of them say they would not want to 'go in any deeper', but in subtle ways the classes have changed some of their beliefs."*

— D. P. SINGHAL.

From : *India and World Civilization*

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The Impact of Transcendental Meditation Outside India

THE sages and saints of India have left a rich legacy behind them many centuries ago which is not only the guiding spirit of India but also of the entire globe. Neither age could wither nor custom stale the unique quality of the Indian cultural heritage which has withstood all bitter tests unlike the Roman or Egyptian culture. The main reason for this fact has been the same for centuries together. India has been the mother who alone could suckle the world, the peace thirsty world with the milk of spiritualism. She has been showering love instead of hatred; she has developed friendship instead of enmity; she has guided with peace instead of with war and weapons. Her rich philosophy has solutions for all problems and that is why India still remains a unique country where people from all over the world reap a rich harvest of the different systems of Indian philosophy.

The seeds of yoga and Meditation, chosen from Indian philosophy have been sown by many Indian sages and scientists outside India. As a result of it people from all parts of the world have been immensely benefited and its impact can be traced even before the days of the guiding angels like Sri Ramakrishna and Swami Vivekananda. Spiritual regeneration is taking place even today outside India with the great service rendered by philosophers and sages like His Holiness, Maharishi Mahesh Yogi.

Maharshi Mahesh Yogi, the renowned saint of India has dedicated his life for the sake of bringing enlightenment to the people of the world by teaching the technique of Transcendental Meditation (TM). Since his first lecture on Transcendental Meditation in Germany in the year of 1956 he has toured all over the world and lectured in all the countries with a very few possible exceptions like Russia. For the purpose of making the technique of Transcendental Meditation available to all including the school children he has established the Maharshi International University (MIU) at Fairfield, Iowa State, in U.S.A. The university has been offering many courses on Science of Creative Intelligence (SCI) and its practical aspect Transcendental Meditation. Maharshi has also established the Maharshi European Research University (MERU) at Seelisberg, Switzerland to encourage scientists to do research on the effect of Transcendental Meditation, on the levels of Physiology, Psychology and Sociology. Nearly 1,500 centres of Transcendental Meditation are functioning outside India with 10,000 teachers bearing the torch of TM to lead the people to higher levels of consciousness and living.

Thanks to Maharshi's tireless efforts, people outside India have understood the culture of Indian philosophy; they no more doubt that India has got the key to open the gates of a kingdom of peace, love and prosperity; they no longer feel that the techniques of Yoga and Meditation are unnecessary riddles and mysteries; they have accepted them as part and parcel of their daily routine. For millions of people in the West, Transcendental Meditation has become "a fashion", and a must.

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They have understood that their material development is not all that a man could desire and be satisfied with. They feel that life is more than what their scientific looks and laboratories have taught. They accept that their inner life is incomplete in spite of their economic well being. All their discoveries and investigations could not teach them the better way of living; they could not change their war-like attitude, they could not purchase peace with their affluence. Their mentality had been summed up very well by C.E.M. Joad when he wrote that men could fly in the air like birds; he could swim in the water like fish but he was not able to walk on the earth like human beings.

Now, Transcendental Meditation has taught them the way to "walk on earth like human beings" and that is the secret of millions of people following the path of Transcendental Meditation. Transcendental Meditation has shown the people the technique of raising the inner level of consciousness; it has opened for them the gates of the kingdoms of love, pardon, peace and co-existence; it can make life a bed of roses completely free from stresses and strains. Dr. Keith Wallace, Dr. Lawrence Domash, Dr. Orme Johnson and many other scientists have proved that Transcendental Meditation has developed people's psychology and physiology. With the help of Transcendental Meditation Neurologists abroad found it easy to cure patients with some kind of Neurological complains by a simple means of purifying the entire Neuro-physiology.

By improving the physiology and psychology of millions of individuals and also by raising their level of consciousness. Transcendental Meditation has contributed to the development of nations. Individuals are the smaller units of a nation. When the individual consciousness rises national consciousness also increases and as a result, the general life of the nation as a whole becomes better. Researches have shown that in many cities of the Western countries, where one percent of the total population is meditating, the rate of crime, sickness, and accidents are significantly reduced.

Seven hundred cities in the world today have one percent of their citizens practising the Transcendental Meditation technique for twenty minutes in the morning and twenty minutes in the evening. Maharshi Institutes have taken keen interest to teach Transcendental Meditation even to school children and college students and as a result of such programmes researches conducted in schools and colleges have shown that Transcendental Meditation has blessed the students with increased learning ability, memory power and academic performance. Besides, for rehabilitation of prisoners and for increasing the productivity of factories the services rendered by Transcendental Meditation programme is in no way less significant. Now it goes without saying that the Transcendental Meditation programme abroad has done a lot to pave the way for the many-sided developments of individuals and thereby to raise the collective consciousness of nations. Through Maharshi Mahesh Yogi and his Transcendental Meditation programme, they have got the inner depths of Indian philosophy easily unveiled before them. Maharshi has told them that there is no reason for anyone to remain unenlightened in this scientific age.

The Satvic influence of meditation is all-pervading and hence it would one day influence all the nations when the world has got enough of meditators. What else should we aim at? We also have to "awake, arise and stop not till the goal is reached."

Jai Guru Dev

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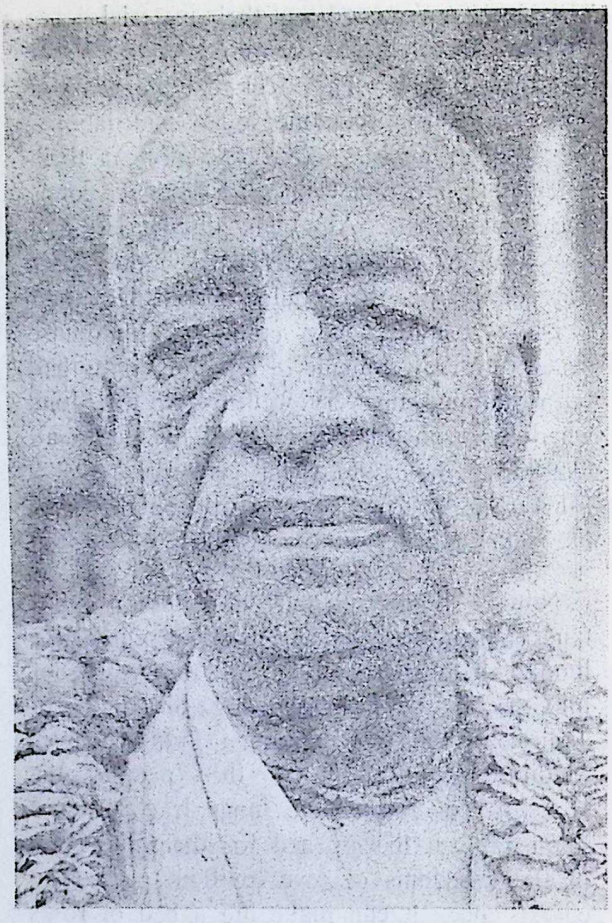
Srila Prabhupada's World-wide Vedic Order

By His Holiness Jayadivaita Swami Maharaja,
Bhaktishastri (U.S.A.)

samsara-davanala-lidha-loka —
tranaya Karunya-ghanaghanatvam
praptasya kalyana-gunarnavasya
vande guro shri-caranaravindam

"THE spiritual master is receiving benediction from the ocean of mercy. Just as a cloud pours water on a forest fire to extinguish it, so the spiritual master delivers the materially afflicted world by extinguishing the blazing fire of material existence. I offer my respectful obeisances unto the lotus feet of such a spiritual master."

The Vedic teachers compare the material world in which we live to a forest fire. Although no one wants a forest fire, it sometimes starts spontaneously, inflicting suffering on the helpless creatures which live there. But if, by the grace of God, storm clouds gather and shower their water, the forests and its creatures are saved. Similarly, when a bona-fide spiritual master, by the grace of Krishna, showers upon human society the benediction, he can save us from the eternal problems of material ignorance and suffering and give us the chance to return to our real life of eternal bliss and knowledge in the service of Krishna. We should therefore glorify and offer our respectful homage unto the lotus feet of such a bona-fide spiritual master.



His Holiness Shri Bhaktivedanta Swami Prabhupada — the founder-Acharya of the International Society for Krishna Consciousness (ISKCON). He founded this world-wide Vedic Order of over 100 temples, and distributed over 80 crore books in 30 languages with a meagre start of Rs. 40 in 1965.

A devotee poet has written that no one can fully understand the words, activities, and characteristics of a pure devotee. Nonetheless, let us try to appreciate some of the extraordinary gifts given to the world by the beloved spiritual master of the Hare Krishna movement, His Divine Grace A. C. Bhaktivedanta Swami Prabhupada.

Of course, although the movement Srila Prabhupada started has great tangible manifestations, his contribution is ultimately

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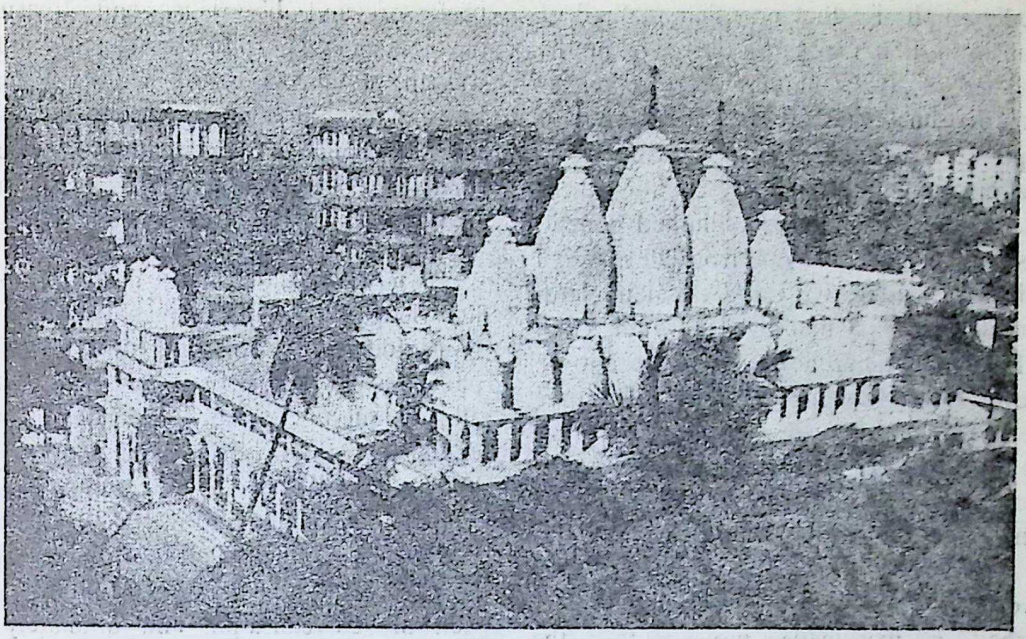

A view of the 21-dome of white marble and red sandstone towers of Hare Krishna Land, Juhu, Bombay.

spiritual, not material, and therefore it will be appreciated according to one's spiritual understanding. Just as an intellectual contribution is truly appreciated only by intellectuals, a spiritual contribution will best be appreciated by those advanced in spiritual culture and knowledge.

Generally speaking, gross material accomplishments win immediate popular applause, but they are also quickly forgotten. Although an intellectual contribution may take longer to be widely acclaimed, its benefits are more profound and long-lasting. A spiritual contribution, though perhaps least appreciated immediately, is ultimately, the most profoundly significant and enduring. Therefore, let us try to understand and appreciate the myriad spiritual contributions of His Divine Grace A. C. Bhaktivedanta Swami Prabhupada, the Founder-Acharya of the international Society for Krishna Consciousness.

The first point we might consider is that whatever he did, he did, not to serve any personal self-interest or create an individual charismatic misssion, but rather to serve the will of the Supreme Lord, as expressed by the Lord Himself in the Vedic Literature and handed down since time immemorial by the Vedic chain of teachers. In the recent era, his spiritual master, Shri Shrimad Bhaktisiddhanta Sarasvati Thakura, was the most outstanding representative of this vedic line, and the spirit of unalloyed devotion to this great teacher and to the Supreme Lord Himself was the essence of all that Srila Prabhupada did.

Now, let us see the gifts Srila Prabhupada has given us, one by one.

The Hare Krishna Mantra

He began his movement in the Western world simply by chanting the *maha-mantra*, or the Great Chant for Deliverance. "Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare — Hare Rama, Hare Rama, Rama Rama, Hare Hare. The vedic scriptures

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repeatedly emphasise that no other method of spiritual realisation can be as effective in the present age as the chanting of this *maha-mantra*. 'Krishna' and 'Rama' are names of the Supreme Lord, and 'Hare' calls upon the spiritual energy of the Lord. By chanting these holy names, one can derive unlimited benefit, for this chanting can free one from all material entanglements and revive one's dormant natural consciousness of unalloyed love of God. Shri Chaitanya Mahaprabhu, the great apostle of love of God who appeared in India some five hundred years ago, desired that the benediction of these holy names of God be bestowed upon all living entities, and he predicted that one day the chanting of these holy names would be heard in every village and town of the world. It was Srila Prabhupada who established a worldwide movement — the Hare Krishna movement — to fulfil this prediction.

Wherever he went, on fourteen journeys around the globe, he constantly spread the chanting of the *mantra*, and when he finally departed, he was surrounded by loving disciples from around the world, loudly yet sweetly chanting these names of God he had given them. He began his movement by chanting 'Hare Krishna', and when he left, "Hare Krishna" were the last words he spoke. This was Srila Prabhupada's mission: 'Let the chanting of Lord Krishna's holy name be glorified! No one can find the limits of the glories of these holy names, carried around the world.'

A Vedic Library of Transcendental Knowledge

Although he gave us a way of transcendental realisation by which even a child can very easilly advance in spiritual life — simply by chanting 'Hare Krishna' — he also left the world a unique library of profound philosophical literature, studied and praised by scholars and intellectuals, eagerly acquired by professors and librarians, and treasured by devotees of Vedic philosophy and culture. He was the author of nearly seventy volumes of translations and summary studies of, and commentary upon, India's immortal Vedic scriptures. His books have already been translated into twenty-eight different languages.

To a world afflicted by a lack of spiritual knowledge and plagued by sentimental, vague, flimsy ideas of wisdom and truth, Srila Prabhupada's books offer the rigorously consistent, all conquering, deeply rewarding transcendental philosophy of Vedic literature. His books present Vedic literature as it is, without personally motivated interpretations. Consequently, they offer one the opportunity to understand and actually attain the perfection of self-realisation and ultimately realise the Absolute Truth, the Personality of the Godhead, and see Him face to face. Those who have lost their spiritual vision due to the darkness of the present age of quarrel can get light from these books.

Distribution of Vedic Knowledge

Srila Prabhupada was never satisfied merely to write, or publish. Rather, he earnestly desired that books of Vedic wisdom be widely distributed for the enlightenment of human society. Thus in 1972 he established the Bhaktivedanta Book-Trust, which in six years has become the world's larger publisher and distributor of books concerning the philosophy, religion, and culture of India. It was his desire that B.B.T. books be placed everywhere, in every library and home.

Indeed, nearly every college and university library in the United States has at least one of his books, and more than twenty-five hundred college professors and public and university libraries have placed orders for full sets. His disciples have distributed more than sixty million copies. Thus, the true glory of Vedic knowledge and culture is now being recognised for the first time throughout the world.

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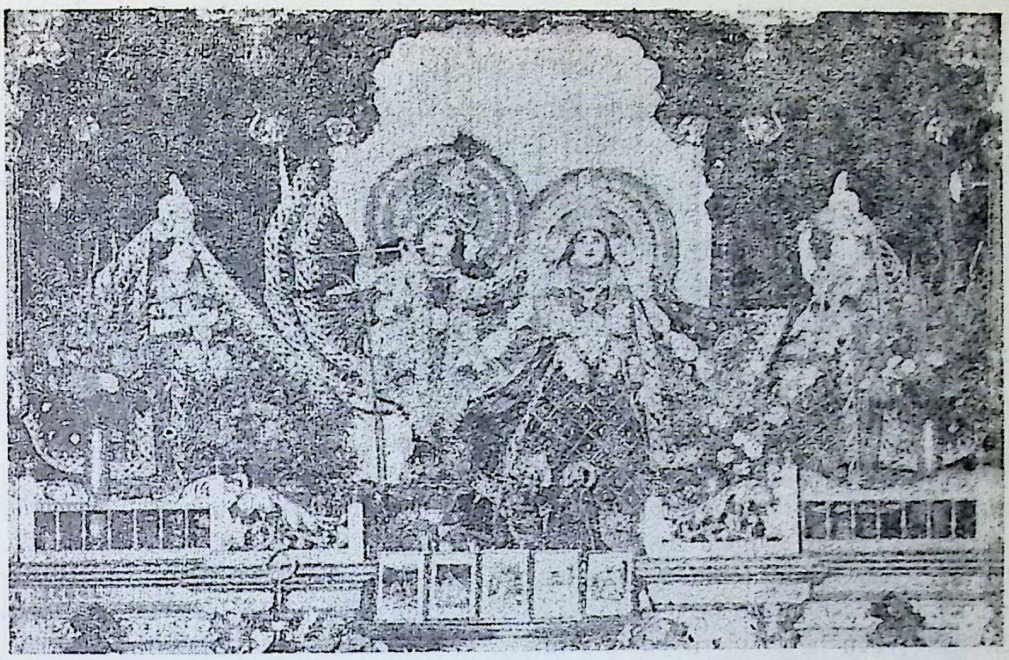

Shri Radha-Rasabehariji. The worshipful forms of the Lord and presiding deities of Hare Krishna Land Cultural Centre at Juhu, Bombay. On their left is Lalita-sakhi and on their right is Vishaksha-sakhi.

He also was the founder and original editor of *Back to Godhead,* which he began in India in 1944 and which continues to be published according to his directions.

The Society of Devotees

Some of his earliest disciples recall that in 1966, when newly arrived in New York City, he began holding classes in an old loft in the Bowery, he had a small hand-written sign downstairs near the mail-box : " International Society for Krishna Consciousness ". In those days, the society was only Srila Prabhupada himself. But where others may have seen only an elderly Indian *'swami'* and a few young men coming to hear him, he with his usual transcendental vision, saw the hope for an international society of devotees.

A devotee poet has sung, *tandera carana sevi bhakta-sane vasa* : " Let me serve at the feet of the *gosvamis* — the predecessor spiritual masters — and let me always associate with devotees." This is the essence of Krishna Consciousness. Alone, one may find it very difficult to make spiritual advancement, but in the company of devotees, all sharing the same objective, advancement becomes swift and easy. Moreover a society of devotees, all co-operating for the service of Krishna, can act wonderfully to spread Krishna consciousness for the benefit of others. A pure devotee knows that krishna is the supreme enjoyer, Krishna is the supreme proprietor of everything, and Krishna is the supreme friend of every living being. Therefore, although a pure devotee is himself completely God-realised ; for the benefit of others he desires : " Let there be a society of devotees. Let the people of the world serve Krishna together and be happy." This was Srila Prabhupada's desire. He confidently began his tiny society, carefully nurtured and expanded it, and trained his disciples to expand it further and maintain its purity. Thus, by his grace, we now have a strong, healthy spiritual society of devotees, devotees from all walks of life and all nations of the

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world — a real United Nations on the spiritual platform, in the service of Krishna.

Once, years ago, an astrologer took account of Srila Prabhupada's horoscope and remarked, "This person can build a house big enough for the whole world to live in." We are grateful to be able to live in that house — the society of devotees that he began — and to share the warmth and joy of Krishna consciousness with others under its roof.

Purity of the Force

In particular, we may note that Srila Prabhupada never compromised his principles. The standard Vedic discipline requires that one strictly follow four basic rules — no gambling, no intoxication, no meat-eating, and no illicit sex. When he first arrived in America and saw for himself the high fever of Western materialistic life, he thought, "Who will agree to follow these rules? As soon as I mention them, everyone will go away." Nonetheless, never seeking to become popular by catering to the public taste, he always insisted that his disciples adhere to these basic rules for spiritual purity. His mission was to present the right medicine for the materialistic disease, even though that medicine might at first seem a little bitter. He knew that what might seem bitter at first would very soon taste sweet. Only when an aspiring devotee was regularly chanting 'Hare Krishna' and following these basic Vedic principles would he accept him as an initiated disciple.

Temples around the World

In the context of his international society, Srila Prabhupada, in the brief span of ten years, established more than one hundred temples of Krishna consciousness in thirty-six countries — in North America, South America, Europe, Australia, Africa, and Asia. Some of them he started personally, and others through his disciples. He was an expert not only in serving Lord Sri Krishna, but also in training others to assist him in the Lord's service. He personally demonstrated how to clean the temple (he showed us on his hands and knees); how to hold classes and festivals; how to cook food for Krishna, offer it to Him, and then serve it to devotees and guests; how to grow flowers for Krishna. and even how to keep accounts and acquire temple property. He did everything perfectly, and with unceasing devotion he travelled around the world, teaching his disciples how to follow in his foot-steps and spread Krishna's mission.

Service to the Deity

In each of his temples, he established the *murti,* or Deity, of Lord Krishna. To a materialist, the Deity appears to be no more than a statue of wood or of stone, but an advanced transcendentalist, seeing through the eye of Vedic knowledge, understands that the Deity is no different from Krishna Himself and that without worshipping the Deity one cannot fully develop and mature one's love for God. Because the form of the Deity is exactly described in Vedic scriptures, it is the answer to all imaginative iconography about the form of God. By appearing as the Deity, Krishna frees the conditioned soul from false ideas that God is impersonal or void. By worshipping the Deity, one learns how to love Krishna and becomes eligible to go back home, back to Godhead. When Srila Prabhupada came before the Deity, he saw not a statue, but Lord Krishna Himself, and with tears of love in his eyes he bowed down before Lord Krishna in devotion, considering himself but a humble servant of the Deity.

Spiritual Food

Krishna Consciousness, he would often say, is not dry. Devotees of Krishna are not dry renouncers. To prove it, he introduced the transcendental art of cooking and eating in Krishna Consciousness. He personally showed his disciples how to cook many varieties of palatable vegetarian dishes, offer them to the

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ISKCON devotees ecstatically singing the Lord's name.

Supreme Lord, Krishna, for His satisfaction, and then accept the food thus sanctified as Krishna-prasada — the mercy of Lord Krishna. This was another of Srila Prabhupada's desires: let the whole world taste *Krishna-prasada*! By eating *Krishna-prasada*, not only can one fulfil the demands of the tongue in a very nice way, but also, as understood from *Bhagavad-gita*, one becomes free from the reactions of all past sinful deeds and makes advancement in spiritual life. Thus purified, one is released from dualities and illusions, and becomes eligible to render devotional service to the Supreme Lord. On many occasions, he personally cooked *prasada* and then served the devotees with his own hand. This was his programme: chanting, dancing, philosophy and feasting.

Anyone may come to any of his temples and take sumptuous *Krishna-prasada*, and especially on Sundays each temple invites guests to enjoy opulent *prasada* feasts. Many temples have started *prasada* restaurants and even mobile kitchens to distribute the mercy of Krishna. And in India, where hunger is for many people a very real day-to-day problem, Srila Prabhupada started ISKCON Food Relief — a programme to distribute *prasada* in massive quantities to the needy. Even in his final days on earth, he asked to hear in detail about how prasada was being distributed in his temples.

Festivals of Transcendental Life

Every year since time immemorial, millions of people have journeyed to India's holy city Jagannatha Puri to take part in a joyous transcendental festival — *Ratha-yatra*, the festival of the chariots — to glorify the Lord of the universe. When Srila Prabhupada was a small child in Calcutta, he insisted on his father that he too wanted to celebrate a *Ratha-yatra* festival. Thus his father built him a small cart,

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and Srila Prabhupada let his neighbourhood friends in chanting 'Hare Kirshna' and celebrating the festival as their childhood play. Later in life, when Srila Prabhupada became the spiritual master of the 'Hare Krishna' movement, he led his disciples in celebrating the same transcendental festival, on a large scale, in major cities throughout the world — San Francisco, New York, London, and many others. Thus he showed how to give millions of people the opportunity to chant 'Hare Krishna', dance in ecstasy, take *Krishna-prasada*, and begin their journey back home, back to Godhead.

Every Town and Village

In addition to establishing temples and festivals in the major cities of the world, he also inspired and organised his disciples to travel from city to city, to preach the message of Krishna everywhere. From American suburbs to African tribal villages, his disciples, following the foot-steps of their spiritual master, chant 'Hare Krishna' and distribute literature about Krishna consciousness. He was always immersed in the mood of the great devotee, Prahlada, who once prayed to the Lord: "O best of great personalities, I am not at all afraid of material existence, for whatever I stay I am fully absorbed in thoughts of your glories and activities. My concern is only for the fools and rascals who are making elaborate plans for material happiness and maintaining their families, societies, and countries. I am simply concerned with love for them."

We should not think that Srila Prabhupada was the leader of a sectarian religion. On the contrary, the principles taught by him were universal, far transcending the superficial, man-made boundaries between one religious sect and another, and even transcending religion itself. He taught, "We do not speak of Krishna consciousness. We refer to the natural, pure consciousness lying dormant within the heart of every living being," he did not care about the temporary "isms" of this material world. Rather, he sought to awaken that dormant spiritual consciousness — unalloyed love of God. Let our senses be cleansed of all material, bodily designations, and let the purified senses be engaged in the service of the Supreme Lord.

Thus, far from being a sectarian religious figure, he was the leader of a cultural movement for the re-spiritualisation of all human society. Literature, music, dance, drama, painting, sculpture, film — all can serve to purify our senses and awaken and express our eternal love for Krishna. He was the spiritual master who taught how this can be done.

And why only the arts? The sciences also, Srila Prabhupada taught should be directed towards the Absolute Truth. Srila Prabhupada boldly challenged scientific theories that make matter alone the basis of everything and fail to acknowledge a spiritual energy and supreme controller. Such theories, he said, were the notions of rascals and fools. Indeed, he so logically and convincingly presented the science of spiritual realisation that even scientists stepped forward to become his disciples. Later, these disciples formed an educational society of Ph.D.'s — the Bhaktivedanta Institute — to introduce this vedic understanding to their colleagues.

Ideal Life in Harmony with God and Nature

The spiritual master, as the representative of the Lord, conveys the Lord's instructions and shows how to put them into practical effect. In the vedic scriptures, the Supreme Lord perfectly teaches how to live happily in this world and at the end of life go back home, back to Godhead. He gives the perfect system of social organisation, known as *varnasrama-dharma*, and he tells how to solve all economic problems simply by depending on the natural fertility of the earth and by protecting cows and drinking the milk he's arranged for them to give us. Thus Srila Prabhupada to demon-

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strate the practical value of "simple living and high thinking" according to vedic way, established twelve Krishna conscious farm communities in North America, South America, Europe, Australia, and India. There, devotees work hard in a simple, natural life, dedicating their thoughts, their words, and their work to the devotional service of Krishna. As life in the world's cities becomes increasingly hellish, as it surely will, those who wish to turn away from their artificial mode of life will be increasingly grateful to Srila Prabhupada.

The Mercy of Krishna in India

Vedic literature repeatedly emphasises the spiritual importance of India. Since time immemorial, India has been a centre of spiritual knowledge and culture. From Vedic scriptures, we understand that in former ages the world was one unified kingdom, with its capital in India, and the *Shrimad- Bhagavata* tells us that even if spiritual culture declines, as it has in the present age, in India, it may at any time be quickly revived. Srila Prabhupada, therefore, especially in his last years, devoted great energy towards re-vitalising India's declining spiritual culture. He personally travelled in India extensively, always preaching, and started several branches of his International Society. In Hyderabad, he began a large farm project, and in Bombay he undertook the ambitious construction of a modern centre for Vedic education and culture, including a magnificent temple, a 450-seat theatre, a recording studio, an extensive Vedic library, a *prasada* restaurant, and a comfortable eight-story guest-house.

Throughout India there are also many sacred places especially favourable for spiritual advancement, but among them all, the holy cities, Brindavan and Mayapur, are especially important. In these places, therefore, specially, Srila Prabhupada established centres, so that visitors from all over the world may go there to cultivate Krishna-consciousness. In Brindavana, where Lord Shri Krishna performed his youthful pastimes five thousand years ago, he established the Krishna-Brahma-Temple and an International Guest-house, now a place of pilgrimage for visitors both from India and from abroad. And in Sridhama Mayapur, the birth-place of Shri Chaitanya Mahaprabhu, the already completed guest-house, temple and residential buildings mark the initial stages of what Srila Prabhupada planned to be a full-scale Krishna conscious city. When completed, his "Vedic Planetarium and Temple of Understanding," in the centre of the city, will be the largest temple and cultural centre in India. Moreover, the city will set an ideal example — for India and for the world — of how society should be organised for a life of Vedic culture and spiritual advancement, culminating in Krishna consciousness.

Schools for Self-Realisation

Looking forward towards the welfare of future generations, he also re-established the age-old *gurukula* system of education, by which a child learns early in life how to control his senses, fix his mind upon Krishna, and make his whole life successful in spiritual values. The human form of life is a rare gift, and although short, it offers one the greatest opportunity — to go back to Godhead. *Gurukula* schools were started all over the world, and especially in Brindavana, to enable children to take full advantage of this great opportunity.

Conclusion

In many wonderful and varied ways, Srila Prabhupada worked to bestow upon the world the benediction of Krishna consciousness. Yet perhaps his greatest contribution was the personal change he brought about in the hearts of his disciples. The joy and purity of his disciples, their dedication, and their freedom from sinful life — these are outward signs.

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But the inner gratitude each disciple feels for his spiritual master for having changed the course of his life is practically inexpressible. We can best echo the words of the great devotee, Prahalada, who prayed to the Lord : "My dear Lord, O Supreme Personality of Godhead, because of my association with material desires, one after another, I was gradually falling into a blind well full of snakes, following the general populace. But Your servant, my spiritual master, kindly accepted me as his disciple and instructed me how to achieve the transcendental position. Therefore, my first duty is to serve him."

Srila Prabhupada factually rescued his disciples from the materialistic life of today's misdirected world and led them on the path, back to Krishna, the Supreme Personality of Godhead. Now Srila Prabhupada himself has left this world. Yet although physically he is no longer with us, the movement he began, and the memory of his personal example of how to serve Krishna in unalloyed love and devotion, endures and will endure.

The world map shows the distance between Trinidad and India. But those Indians who left India a century ago are still seen here in the saree and dhoti. The Gandhi cap is very popular and it is worn on festivals. Holi is celebrated with the same pomp and colours as in India. Shivaratri is a national festival. The Indians there have many things in common with India — including the way dishes are prepared of which '*Dal Puri*' is a speciality.

Hindu marriages are celebrated with Vedic or Puranic rites, with a Brahmin officiating. Although a great distance separates these two countries the inherited customs and traditions are very much alive. The East-Indian people of Trinidad who left India, never to return were all poor and ignorant. The only thing they took from India was the "Ramayana" which is the life-blood of Indian culture there. People cherish it and pray for the day they could visit this land of Rama and Sita. They are happy when their sons come to India, who, when going back home, take with them '*Ganga Jal*' to Trinidad and Tobago.

— *Hindu Vishva.*

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The Sai Movement

K. P. SHIVKUMAR

WHETHER people look upon him as a Superman or God-man, or spite him as a magician or miracle-monger, one thing is certain, that the Sai cult has become a force to reckon with. Cynics have looked askance at him, intellectuals have challenged him, certain conventionalists have despised his miraculous ways — all to serve no better end. But this is not a new trend. Madame Blavatsky was not spared the slings and arrows of accusations and censures from critics and cynics. Everything possible was done to stultify her *magnum opus*, the *Secret Doctrine*. Cynics and men of science may turn their backs upon miracles. Science fights shy of miracles. In spite of all science and reason, miraculous occurrences have been reported and recorded. Christ was known for his miraculous powers. Our epic heroes had at their beck and call such powers in abundance. Modern Psychology has no qualms about accepting the extra-sensory phenomena such as clairvoyance, clair-audience, telekinesis, etc. Yet, thinkers of a certain type have challenged miracles as a non-entity from any standpoint. People are not to be blamed for their criticism. No cult or trend of thought has ever gained universal acceptance. Even if there were a hundred Sai Babas, a hundred Christs, and a hundred Krishnas, there would still remain enough doubters and non-believers in the world to scoff at such men. That has been the order of the world. Nevertheless, certain events have been taking place, however popular or unpopular they may be in the eyes of the people.

World-wide Acceptance

Considering his popularity and wide acceptance, Sri Satya Sai Baba is nothing short of a phenomenon. The Sai cult is today a world movement. Sai devotees are found all over the world. No movement can be called a world movement unless it is found active in the East and the West. Thiruvannamalai, once an obscure corner of this country, would not have become such a hallowed place but for the Ramanashram in its neighbourhood which has been attracting a constant stream of devotees and admirers from far and near. Pondicherry would have been less popular but for the Auroville which has been the cause for its international reputation. These and others such as the Transcendental Meditation movement and the Hare Krishna movement have certainly made an impact in a sufficiently powerful manner as to show how far the Western disciples or devotees have imbibed the spirit of these new movements reviving old faiths. There is yet another stir or world-awakening caused by a more recent current — the Sai Baba movement.

The moment one thinks of Sai Baba, what flashes to one's mind is the image of Sai Baba as a Man of Miracles. *Sai Baba — Man of Miracles* is the book authored by Howard Murphet. First published in Great Britain in 1971, the whole book makes fervent reading on Sai Baba and his super-human powers. It is quite certain that Sai Baba is not the first one given to the practice of miracles. Common sense prevails upon me to think that he does not display miracles to puzzle people, to draw them towards him to satisfy an idle pleasure, as someone would tempt a child to come near him flaunting before it a packet of biscuits or a handful of choclates. It is revolting to commonsense to dub him as a trickster who indulges in jugglary or sleight-of-hand, throw-

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ing dust into the eyes of people. Miracles are not an end in themselves, but indications of the existence of higher powers. Understandably, Sai Baba resorts to miracles only to inculcate in the minds of people a stronger faith in a greater reality. Many are the recorded instances about cynics and doubting Thomases having turned over a new leaf in their lives after meeting the Saint of Puttaparti.

Western Response

How far Western thinkers have been impressed by Satya Sai Baba is the question now. Many came to him. They saw him and were conquered. All their scientific analyses and intellectual probings faded into insignificance before the Sai-*leela* — his breath-taking, soul-stirring miracles. Alf Tidemand-Johannessen of Oslo, Norway, came to India. From a humble state, he rose to be a tycoon, owning one of the largest shipping agencies in India. His transition from the height of material splendour to spiritual upliftment can very well be termed the Alf-Sai episode. This, and the bringing back to life of Walter Covan must have been enough to create a jolt among Western circles. "As the years pass, what was at first a trickle from the far-off places is increasing to a steady stream. That stream is being fed from America (with emphasis on California), Australia, Europe, Africa, the Far East and South-East Asia. People as a rule do not come so far merely out of idle curiosity. They come with big personal problems, or seeking the path to enlightenment. They come with hope and at least a little faith, or they would not be there at all", says Howard Murphet.

A Good-will Movement

No wonder, the Sai movement has drawn in its fold thousands of ardent devotees from the East as well as the West. Sai has won their hearts. They have accepted him as their *sadguru*, and have sought protection at his feet. With more and more spiritual seekers and devotees coming to him, it is not only that Sai Baba's name and glory have spread far and near, but a great movement, a mission, the message of *loka-kalyan* (welfare of mankind) has also been spread. It has given further impetus to the *Bhakti*-cult not only in India but also abroad. It has brought in its wake, thousands of small or big units of *Satsanga*, propagating messages of good-will, service, etc., both in the East and the West. Periodical *bhajans* by Sai devotees have been a striking feature of the Sai movements.

What is the force or the *primum mobile* behind such a powerful movement? 'Satya Sai' is the answer. People may have a hundred doubts about him, a thousand charges and ten thousand challenges against him. But how much good work goes on in his name is the point that matters. In this sense, Satya Sai Baba is a rare phenomenon. Samuel H. Sandweiss, M.D., is a psychiatrist. He has authored the book *Sai Baba The Holy Man and the Psychiatrist*. It is through the writings of such inquisitive intelligentsia that the Sai phenomenon and the Sai cult have been so effectively broadcast to the world outside India, thereby creating a religio-cultural link between India and the West. Dr. Sandweiss records his impressions of his meeting with the Sai thus: "Amazing! Unbelievable! Unthinkable! The most mind-blowing, extraordinary experience — as of the most far-fetched science fiction were actually seen to be true. All of this delivers a crushing blow to my previous beliefs and value system and it is painful to give them up. But when I see what appears to be concrete evidence of our existence beyond time and space in a human being who not only demonstrates their reality, but teaches us how to attain realisation of the higher self — then I must listen. I am witnessing here no abstract college argument or cerebral debates about whether or not God exists. I am seeing concrete evidence of such a reality." A memorable imprint, indeed!

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ರಚನಾತ್ಮಕ ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ನವ ಚೇತನ

ಈ ಹೊಸ ವರ್ಷ ಕರ್ನಾಟಕ ರಾಜ್ಯಕ್ಕೊಂದು ಹೊಸ ಹುರುಪು ತಂದಿದೆ. ಇದೀಗ ಅಧಿಕಾರ ವಹಿಸಿಕೊಂಡಿರುವ ಹೊಸ ಮಂತ್ರಿ ಮಂಡಲದ ಜನಹಿತ ಚಿಂತನೆಗೆ ಅದು ಸಮಾಜದ ಸರ್ವಾಂಗೀಣ ಅಭಿವೃದ್ಧಿಗೆ ಹಾಕಿಕೊಂಡಿರುವ ವ್ಯಾಪಕ ಕಾರ್ಯಕ್ರಮಗಳೇ ಸಾಕ್ಷಿ.

* * * *

ಬೆಂಗಳೂರು—ಮೀರಜ್, ಬೆಂಗಳೂರು—ಮೈಸೂರು ರೈಲು ಮಾರ್ಗಗಳನ್ನು ಬ್ರಾಡ್ ಗೇಜಾಗಿ ಪರಿವರ್ತಿಸಲು ತೀವ್ರ ಯತ್ನ.

* * * *

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* * * *

ಕೇಂದ್ರ ಹಾಗೂ ರಾಜ್ಯ ಸರ್ಕಾರಗಳ ಹೆಚ್ಚು ನಿಕಟ ಸಂಪರ್ಕ.

* * * *

ಕೊಳಚೆ ನಿರ್ಮೂಲನಾ ಕಾರ್ಯ ಯೋಜನೆಯಿಂದ ಬಾಧಿತರಾಗುವ ವ್ಯಕ್ತಿಗಳಿಗೆ ಸಮರ್ಪಕ ವಾದ ರೀತಿಯಲ್ಲಿ ಪುನರ್ವಸತಿ.

* * * *

ಬಡವರಿಗೆ ಉಚಿತ ನಿವೇಶನಗಳ ಹಂಚಿಕೆ.

* * * *

ಜನತಾ ಮನೆಗಳ ತ್ವರಿತ ನಿರ್ಮಾಣ.

* * * *

ಪ್ರತಿಭಾವಂತ ಕ್ರೀಡಾಪಟುಗಳಿಗೆ ಅದರಲ್ಲೂ ಗ್ರಾಮಾಂತರ ಯುವಜನರಿಗೆ ಉತ್ತೇಜನ ನೀಡಲು ಹಾಗೂ ಸೌಲಭ್ಯಗಳನ್ನು ಒದಗಿಸಲು ಯೋಜನೆ.

* * * *

ರಾಜ್ಯ ಸರ್ಕಾರದ ಎಲ್ಲಾ ಕಚೇರಿಗಳಲ್ಲೂ ಹೆಚ್ಚು ಹೆಚ್ಚಾಗಿ ಕನ್ನಡದ ಬಳಕೆಯಾಗುವಂತೆ ಸಾಡಲು ಸರ್ಕಾರದ ತೀವ್ರ ಕ್ರಮ.

ಕರ್ನಾಟಕ ಸರ್ಕಾರದ ವಾರ್ತಾ ಮತ್ತು ಪ್ರಚಾರ ಇಲಾಖೆಯಿಂದ ಪ್ರಕಟಣೆ.

XVII

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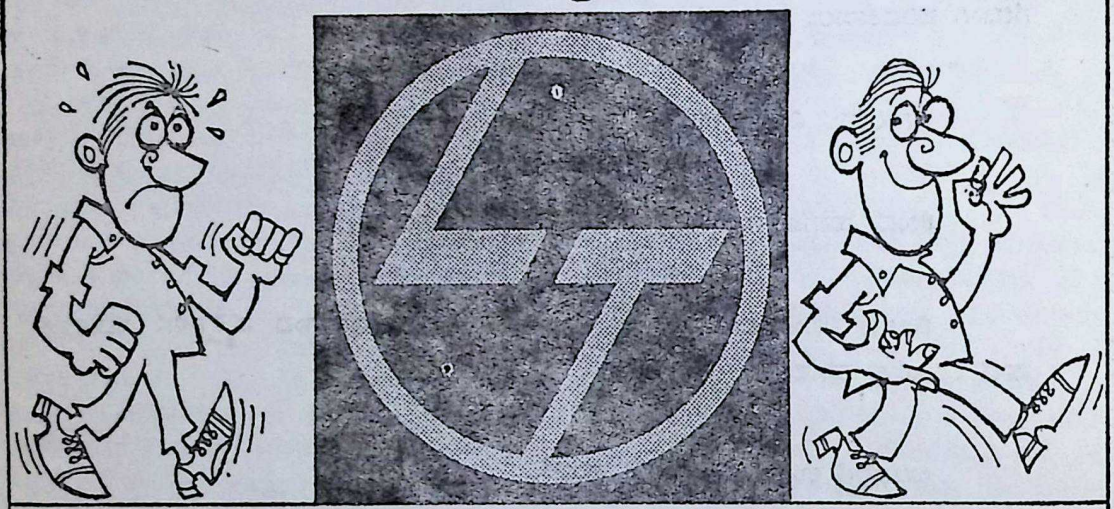

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* Distribution of improved variety of seeds has been intensified to make the State self reliant in foodgrain. Towards this end, irrigation through minor and medium irrigation has also been stepped up.

* To protect the soil from erosion and to retain its fertility, subsidy is being given for land improvement work. The newly established soil testing laboratory in the State has analysed 14,800 soil samples.

* Under an intensified Animal Husbandry Programme, milk marketing has been strengthened as also breeding improved cattle.

* "Operation Flood Phase II" programme of NNDP is under way in the State. Poshtik booths have been set up at Gangtok, Jorethang, Namchi and Gyalshing to make dairy products available to the public.

* Interest-free share loans have been made available to weaker sections of farmers to enable them to join co-operative societies. To consolidate and amend the law relating to co-operative Societies in Sikkim, the Sikkim Co-operative Societies Act, 1978 was passed by the Government.

* 50 per cent subsidy on the transportation of raw materials from rail head to factory site and reaching finished products to rail-head has been given besides other incentives which has led to a number of small units manufacturing consumer items like washing soap, coal briquettes, leather goods etc.

* To develop traditional handicraft, training programme has been strengthened and a system of supplying raw materials to ex-trainees introduced.

* To enable medical and engineering students to meet their expenses the Government has increased the rate of scholarships from Rs.250/- to Rs.300 p.m.

* School going children of all the four districts are being provided with nutritious food under the Integrated Child Development Scheme. It is aimed to provide one Primary Health Centre for every 20,000 population.

* Among the development schemes for rural development from 1973 to date, has been implementation of 719 drinking water supply schemes, construction of 16,000 miles of village roads and 591 bridges and irrigation of 9,932 acres under minor irrigation schemes.

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